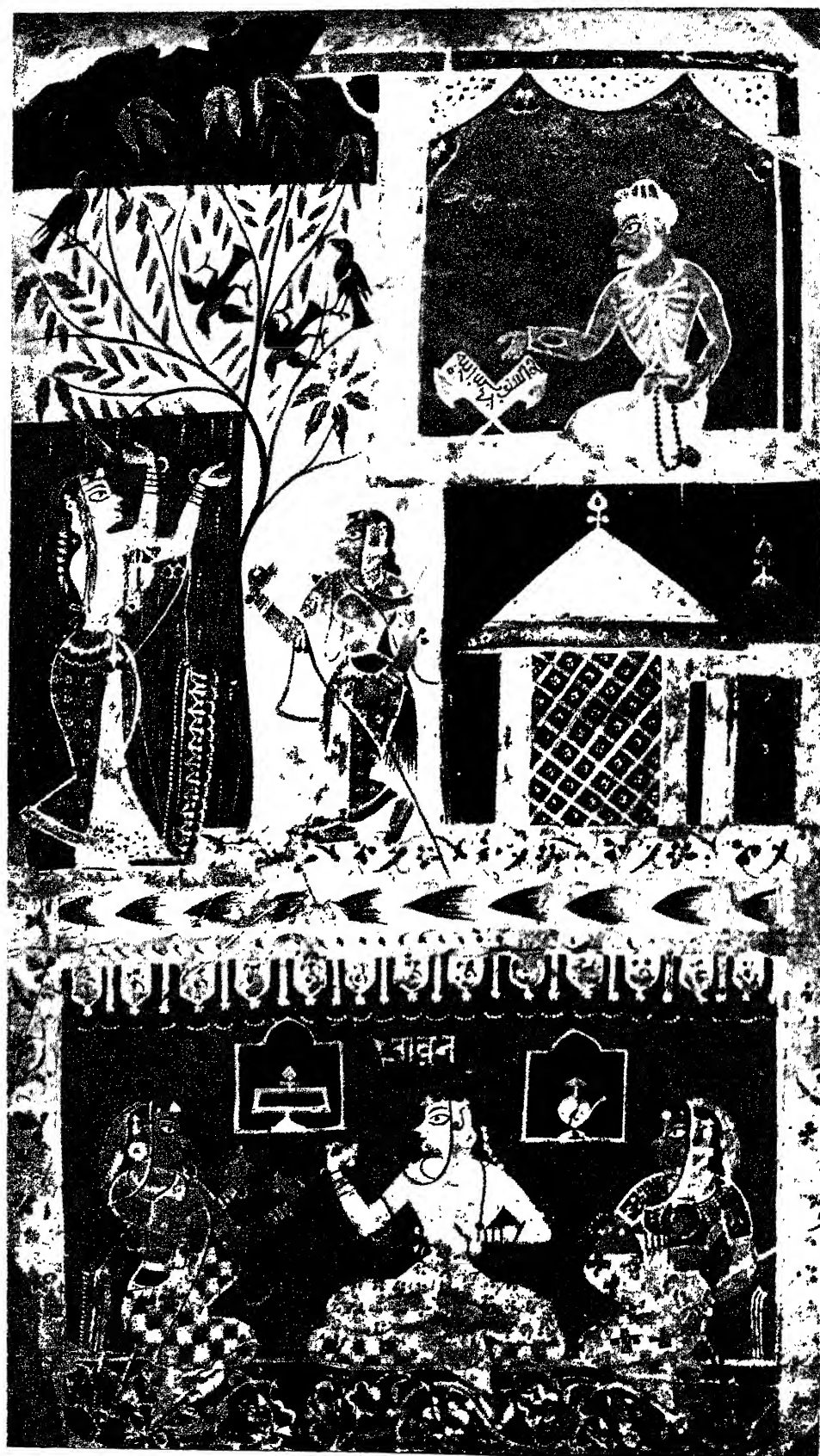


THE ART OF INDIA AND PAKISTAN
A COMMEMORATIVE CATALOGUE
OF THE EXHIBITION
HELD AT
THE ROYAL ACADEMY OF ARTS, LONDON
1947-8

COLOUR PLATE A



339 (c) THE MONTH OF SARWAN: THE RAINS
Western India: late 16th century

Edited by Sir Leigh Ashton

THE ART OF
INDIA AND PAKISTAN

*a commemorative catalogue of
the exhibition held at
The Royal Academy of Arts
London, 1947-8*

S C U L P T U R E

K. de B. CODRINGTON

B R O N Z E S A N D T E X T I L E S

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P A I N T I N G

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FABER AND FABER LIMITED

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PREFACE

A Memorial Catalogue of the Exhibition of the Arts of India and Pakistan, held at the Royal Academy in the winter of 1947/48 will, I am sure, be a lasting monument to the most important exhibition ever held of the arts of these two countries. Since the exhibition a great deal of work on the original entries to the catalogue has been undertaken; in particular, Mr. Basil Gray, who, unfortunately for the Committee, was ill during the weeks immediately preceding the opening, has been able to undertake a complete revision of the section on paintings. Other sections have also been altered, notably the introduction on textiles by Mr. John Irwin, which is a new piece of work; and grateful acknowledgement is due to Mr. Graham Reynolds for his co-operation in cataloguing the paintings by British artists in India.

The generosity of the two Governments concerned and of the many private collectors and museums who agreed to lend enabled the Committee to secure a standard far higher than would otherwise have been possible. Notably, the transport of a large number of important pieces of sculpture from the East enabled the public to see many masterpieces which, in all probability, they will never see again and the scholar to study at first hand what had hitherto only been available in photographs.

It had long been the ambition of many people to hold an exhibition of this kind, but it had always been abandoned owing to the difficulties of transporting the sculpture, without which it was felt no really representative exhibition could be held. The co-operation and interest of the Royal Academy, whose winter exhibitions had, between the two wars, been of such outstanding importance, has rendered a debt to all Oriental scholars which is difficult to overestimate; that opportunity, however, could not have been taken without the interest and collaboration so willingly given by the Governments concerned.

LEIGH ASHTON

October, 1949

SCULPTURE

by PROFESSOR K. DE B. CODRINGTON

THE study of Indian Sculpture has been confused by two assumptions. The first is that it owes its origins to wood-carving, and the second is that, like all Oriental Art, it is essentially different from Western Art, and, therefore, makes special demands upon the critic. It is not necessary to construct an entire philosophy of realism or materialism in order to make it plain that the study of objects should be objective. Yet, even today, criticism finds it hard to tear itself away from the literary, or merely verbal, to concentrate upon the thing itself. The methods and tools of the wood-worker are not the methods and tools of the stone-cutter, and the naive assertion that Indian sculpture is derived from wood carving can be contradicted by an appeal to the sculptures themselves. The assertion that Oriental Art is *per se* different from Western Art is more difficult to contravert. Like all generalizations, it lacks precision. Presumably, under the general title 'Oriental Art,' Islamic Art is included, as well as the arts of China and India and the lesser countries of South East Asia. If so, the common factor is not easily discernible. These arts have really only one thing in common and that is that they have only recently become known in the West, and are, therefore, unfamiliar and, to a larger extent than is generally realized, still unstudied.

It is not a hundred years ago since the de Goncourt brothers sponsored Japanese art in Paris. The recurrent phases of the Chinese craze makes it evident that oriental ceramics, furniture, and enamels had long been cultivated in Europe. But *Chinoiserie*, like the imported Chinese wallpapers, was a mere background, the product of a fashionably expensive appetite for the new and the strange. The de Goncourts found in their Japanese prints, not only a land and a people, but an art and artists. Precise in line and colour, abounding in quaint characterization set against a romantically pretty background, Japanese prints easily found a place in the Parisian salon of the day. That is to say, they were approved by the dilettanti with guarded enthusiasm, and therefore, acquired a certain value in conversation and the sale room catalogues.

It was Rodin, a practising artist, who first commented on Indian sculpture, although all he knew of it was the small collection of casts of mediocre medieval pieces in the Trocadero. He spoke of it with enthusiasm and decision. Here was a major art outside the European tradition, major in the sense that living artists had something to learn from it, something to be added to what the great masters of the western tradition had to teach.

It is worth while considering the reasons which lay behind Rodin's appreciation. It was partly, doubtless, a revolt against the Italian manner, which though talked of and aped in the schools, was palpably dead. Painting through a reconsideration of the problems of colour had acquired new vitality. Where was new life to be sought for the art of sculpture? The Baroque grand manner had killed the rich variety of the true Florentine tradition. Donatello at his most austere, and Desiderio at his sweetest, were alike forgotten for an art of mere magnificence and gesture, and this in its turn, under the necessities of economics, broke down into a pointless eclecticism. The sentimentalities of a romantic age could not be squeezed into classic moulds without distortion. At cross purposes, neither the romantic nor the classic could make anything really significant of the surviving demand for memorial portraiture. It had been possible in a simpler age for one Lysippos to reject the limited iconography of the master, Polycleitos, and to boast that he was no longer a pupil and could see men as they were. By the twentieth century

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the ideal savage, Emile, and the latter day Lake Poets had rubbed the bloom from the romantic conception of Nature. It was not merely that the age was traditionless, but that art was purposeless, and this was especially true of sculpture. The eighteenth century had had only occasional use for sculpture; the nineteenth century had no use for it at all. Divorced from architecture, as in the Albert Memorial, it served no purpose beyond that of *memento mori*. Rodin found no way back to Nature, as such, but sought to revitalize his work naturalistically. In his work, the source of the fresh emotion is as much the subject as the sculpture. In doing this he found no need for a new technique, but was content with the old Renaissance method in which the clay design was imposed upon the stone. The realization that clay was clay and stone was stone, had not yet supplied the art world with a new set of clichés. It was the vitality of the medieval Indian sculptures in the Trocadero that fascinated Rodin, not the fact that they were the product of direct cutting.

Ruskin was the first critic to bring his guns to play on Indian Art. He had Sir George Birdwood's *Industrial Arts of India* before him, as well as some of the beautiful colour-process plates of *The Journal of Indian Art*, which, also, was concerned only with the crafts for which India has always been famous, especially textiles and jewellery. Of Indian painting and sculpture he may have seen something in museums. What he had seen, he disliked intensely.

This century has been distinguished by a series of great exhibitions of international art. Lawrence Binyon and others have assumed that an interest in the arts of other peoples would lead to international amity, but the hope has hardly been borne out by experience. It is not, however, necessary to challenge the cultural value of an interest in art. History is incomplete without art-history, and art can be studied independently of æsthetic theory, the collector and the sale-room. Yet, if error is to be avoided, the historian and the critic alike should be aware of the development of the theoretical approach to art. It is only too evident that, like art itself, criticism has its own actions and reactions, periods and fashions.

Ruskin's rejection of Indian art is intelligible. He found it 'unnatural' and 'wanting in truth,' but these are the very defects he finds in English art before Turner. Nor was he the first to advertise them, for Hogarth had not spared 'the phizz-mongers' and 'drapery-hangers.' Reynolds' discourses are the apologia of a dying school, that is to say, a school that gave place to mere revivalism, Neo-Gothic or Neo-Classic. Ruskin's gospel of a return to nature was not confined to art. It was linked with sociological and political doctrines of the pre-Raphaelite kind. An appeal to nature in art must in the long run come into conflict with the age-old dogma of heavenly canons of beauty. The source of this, Plato's ideal perfection laid up in heaven, lurks also behind the pre-Raphaelite historical delusion of a medieval paradise, where God's blessing, man's industry and the fruits of the earth left nothing to be desired. The horrors of industrialism, which were real enough, lie at the root of both the return to nature and the medieval myth. *The Idylls of the King* and Birket Foster's rose-wreathed cottages mark the same retreat from reality. Until quite recently it has been customary for educationalists to boast of the cultural inheritance of the West as descending from a happy conjunction of Greek thought and Christianity. They did so with a vehement conviction that left no doubt that the two elements were wholly compatible. As a result scholarship, and that amount of reading which is demanded of the professedly educated, have been focused upon the Mediterranean littoral, to the neglect of the diversity of creatures that lies beyond the hallowed circle. Here the standards of civilization had been achieved long ago and they were not to be challenged. Barbarism, as of old, lay beyond the frontiers of the only possible civilized world. Yet the modern conflict could not be denied and a sense of failure was abroad. The medieval myth offered a better synthesis than the realities of the present between Christianity and Greek paganism, which Newman at the time called 'gay and graceful'. Ruskin sought for the values of Gothic art, and of all art, in terms of a lost Christian morality. He saw it as the flower of all that was gay and graceful in human life. Apart from the genius and inspiration of the romantic legend of the

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artist, art had something to do with the way men lived. It was not only a social product, but a symptom of social health.

For Ruskin beauty was what was pleasurable to good men. Pater substituted expertise for moral judgment and defined beauty as that which was pleasurable to the beauty expert, the æsthetic critic. But the beauty with which he had to do was not confined to art. Sir Joshua Reynolds and the painters of the grand manner believed that it was part of the artist's function to correct nature. Pater would have his æsthete seek out 'the fairer forms of nature and human life', as the raw materials of æsthetics. To him, a picture, a landscape, a book, an engaging personality, alive or dead, were all æsthetically valuable, having the peculiar virtue of providing that 'special pleasure' which he called beauty. He wrote: 'Our education becomes complete in proportion as our susceptibility to these impressions increases in depth and variety.' But his own experience was limited to Europe and the European tradition. His contribution to the study of art was not merely the fact that he made æsthetics a subject in itself. What he also did was to make it real, a record of living experience. He identified Italy with Italian art. The great advantage of the European tradition of art is that it is well founded in history. The student comes to it supported by Grote and Mommsen and Burckhardt. Pater assumes that the right approach to Italian art is not merely text book in hand, but in the Italian sunlight as it actually exists.

The twentieth century begins with two outstanding events in art-history, the emergence of Cubism and the great exhibition of Negro Sculpture in Paris. For the first time the Western tradition was not merely challenged, but repudiated. It is noteworthy that this was done by artists, not by critics. However, the critic had to follow suit and the result was Mr. Clive Bell's doctrine of significant form. Art was to be purely visual, purged altogether of literary reference or representational structure. The æsthetic value of an object lay in itself, and not in place or period or subject or authorship. Art history was vulgar curiosity and criticism was confined to a somewhat limited vocabulary descriptive of form or shape. So the foundations of the cult of the *objet trouvé* were laid and the way made ready for the pseudo-psychology of the Surrealists and the individualism of artists, whose only wish is to be themselves. Blake long ago attempted the formulation of a private symbology, with monotonous results, in spite of passages of sonorous magnificence. It appears that the modern symbolist wishes to command a warmer appreciation, and would have us believe in the eternal recurrence of certain phenomena in art, which on their appearance may be labelled either 'primitive' or 'modern' as you like it. It is assumed that like conditions engender like results, and we are left with the identification of modern life with the Aurignacian. But this is neither history nor criticism.

The critics' reception of the Indian Exhibition suggests that an historical basis for the appreciation of art is now felt to be desirable. Mr. Eric Newton boldly stated that 'only when the spectator shares the cultural background and understands the artist's state of mind can a work of art strike with full effect.' It must be confessed that Indologists have failed to provide such a background for understanding. When Sir William Jones initiated Indian scholarship at the instigation of Warren Hastings, Sanskrit literature burst upon the literary world and was received with acclaim. A romantic age could not fail to embroider upon the age-old myth of Oriental splendours and Sakuntala was hailed as a miracle of poetry. Later, philology in the hands of Max Muller publicized the Vedas, as the authentic, antique source of religion and philosophy. So, India was identified with religion and metaphysics, and the living realities of her cultural individuality were lost to sight. When, in 1908, the India Society was formed in London, although its instigators were largely practising artists, it was the 'spiritual' qualities of Indian art which were stressed. Its great pioneers, Havell and Coomaraswamy, were willing to develop the same theme, and many Indian scholars followed them. Impressed by the refinement of Indian thought, they ascribed the essential qualities of Indian art to Indian idealism. Unfortunately, once again, Indian studies have lagged behind the times; Indian philosophy remains as ill-defined as Indian history. It is, however, clear

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that the essentially esoteric qualities of Indian thought and Indian art can only be postulated with reservations. It is a fact that, apart from the eclectic idealism of modern Hinduism, India has produced two, if not more, of the most material systems of philosophy known to the world. Furthermore, her thought is not merely esoteric. Behind the *Guru* and the *Mantra* and the *Mudrā* stands the great body of formulated Indian teaching. The works of Sankarāchārya and Rāmānuja are formulated as rigidly as any of the systems known to the West, a fact which has been consistently neglected by scholars, Indian as well as European. Indian art was not appreciated in the West because it was not seen at its best; it had long been neglected in India itself. But it is surprising that the nature of Indian thought should have been so misunderstood and that it should have been possible for its masterpieces to be eclipsed in the public mind by Theosophy.

The critics of the sculptures in the exhibition were obviously surprised to find themselves using such words as 'voluptuous' and 'sensuous' of Indian art. One critic did speak of Indian realism and another of the Indian sympathy for the body triumphing over alleged symbolism. In the face of the doctrines preached by Havell and Coomaraswamy, which stress the esoteric elements in Indian art, the critics were obviously in a difficult position. But criticism has not to do with what is said about art, but with art itself. Coomaraswamy has done a great service to Indian scholarship by drawing attention to the parallels between the many comments upon art in Christian medieval literature and those in Sanskrit literature. For instance, medieval Brahmins and medieval Churchmen have both seen a likeness between the intensity of the artist at work and of children at play, and have used both as figures of speech for the Act of Creation. Such parallels abound. But what do they signify? There must be art before iconography. School men do not create art; they create iconography. When the priestly intrudes into art, and since priests are often patrons, the possibility of the intrusion is evident, what is happening is always unmistakable. The hieratic, which is never far from the literary, takes the place of art, and art dies. The critic and the historian have really nothing to do with the Creation or children at play. They are primarily concerned with the artist at work, with his special ability, his skill of hand and eye, and how he got it. But they have, also, to envisage the conditions which gave him his opportunities, for there have been whole periods without significant art.

The Brahmins and their books did eventually systematize Indian sculpture but they did it when Indian sculpture was already decadent, the eye dead, the ability gone. So far from manipulating art to their own ends, the early Buddhist books are charmingly Puritan about the whole thing. In one passage, painting is specifically listed with cock-fighting and gambling as unworthy of the elect. Everywhere in the texts, Beauty is suspect. It is identified with Form and it is Form which provides the opportunities of the Senses, which are, of course, the instruments of Illusion and damnation. Beauty is something you get drunk on; Art is intoxication. The very word for appreciation, that is to say, for the reaction to Beauty, *Rasa*, originally meant juice, the juice of the divine *Soma*, the nectar of the Gods.

Later Sanskrit works such as the *Sukranītisāra* and the *Vishnudharmottaram* deal at length with image-making and painting. The chapters of the latter work, devoted to painting, contain a good deal of accurate technology. Various kinds of painting are mentioned, two of which (*Satyam* and *Nāṅaram*) have been assumed to be respectively, realistic and genre pictures of daily life. Indeed, the whole tone is realistic, the great painter being defined as he who can paint waves, flames, smoke and banners fluttering in the air, as the wind blows. It is, therefore, quite plain that painting is intended to be both accurate and detailed. For instance, instructions are given for producing special light effects, as for instance the pale light of a candle at dawn. Yet this interest in the directly representational is combined with conventions which are almost symbolic, though the symbolism is entirely naive and not at all esoteric. These conventions cover the representation of light and shade, and of various types and characters, including kings, heroes, gods and goddesses. They represent the end of an art tradition, not its beginning,

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let alone the source of its inspiration. It would be easier to discuss such a work if its date were clear. All that can be said of it, as a literary work, is that it is later rather than earlier, and that few of the conventions it describes can be recognized in Indian painting as we know it. A source of further doubt as to the validity of the work lies in the plain fact that, although it is based on the rule that the art of painting is to be closely linked with the art of dancing, not one of the nine dance poses described tallies with the hundred and one poses set out in the great and authentic *Bharata Nāṭya-sāstra*.

The *Sukranītisāra* is patently esoteric. It is assumed that the artist must be expert in contemplation. Only through *Yoga* and not through observation can sculpture be realized. It is written of the sculptor: 'Having contemplated, let him do.' In the *Sādhana-nālā* the process is described in detail many times. The idea is certainly old, at least as old as the *Aitareya Brahmana*, where it is said that works of art are only accomplished on earth in imitation of heavenly works. Plotinus says the same thing of earthly music which echoes the rhythm of the ideal world. The conception is not only scholastic, but belongs to gnosis, not to doing. It is interesting that Dante, who as a poet was a doer, rejects the gnostic vision for the realistic comment that he who could paint a thing must first identify himself with it. Here again, the difficulty of accurately dating these Indian works, makes useful discussion impossible. The *Silpa Sastras* of Southern India, which provide instructions for making various images, each with the necessary attributes and embellishments, can, however, be dated with some assurance, for the images they describe are all late. These works cannot have been written before the tenth century. There is no evidence that this technical literature existed before the eighth century or that any of the works we know were anything but scholastic. Few if any western artists have bothered their heads much about the philosophy of the schools. There is no proof that Indian artists did.

Of all the ancient empires only India and China survive, that is to say, they have alone preserved their ancient tradition unbroken. An art is its tradition and this is true not only of the arts of the great civilizations, but of the tribal arts of Africa and Melanesia, which the modern critic attempts to discuss from the point of view of modern individualism. Since the Renaissance, the romantic legend of the artist with its trappings of inspiration and genius, has led us to concentrate upon originality and invention in art. But the great artist remains of his period and belongs to time. He cannot shake it off, so that it is possible to find in early Christian art Roman prototypes which no longer exist. But it is not merely a matter of subject, pose or gesture; for art is not purely visual. It is also muscular; the skill lies in the hand as well as in the eye. The persistence of visual types in art is easy to understand, for the element of recognition is inherent in art, or always has been, up to the present. The Indian theory of *Rasa* is psychologically well founded, though it is not to be confined to æsthetics and actually covers all styles of appreciation. The crudity of the image affects the devotee as little as the sanctity of the priest affects the Christian sacrament, but it must be recognizable for what it is. Moreover, iconography is not confined to gods. The tomb-stones of today demonstrate as clearly as the sarcophagi of the Romans the narrow range of types into which art is forced. And the convention is not merely social, a matter of fashion. What keeps it alive are its recognized associations. So it happens that in the course of time the representational may degenerate into the purely symbolic and still maintain its power over the mind, and consequently its vitality. This process of degeneration from the representational to what is variously called the geometric or abstract or symbolic can be demonstrated in many arts. It occurs in the painted pottery of ancient Iran, as well as in the carved wood paddles of modern Fiji. The growth of pictographs into an alphabet is essentially the same process. Indeed, the pictographic qualities of primitive art cannot be denied. Savages and children are always willing to say what their drawings represent and indeed, in the case of children, the convention used may be unintelligible without verbal explanation.

But the matter does not rest there. The means used, whether hand alone or hand and tool, plays its

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part in the development of every art. Brush drawing tends to the curvilinear and, therefore, naturalistic. The engraved line of the burin stiffens the outline. The stroke of the chisel-edge will break it into angular units. Conversely a change from chisel-cut lettering to pen and ink will create a cursive style. It is plain, therefore, that art is compound; there is certainly more to it than 'spirituality' or 'materialism.' Nor as a social product can it be adequately discussed in terms of the narrow alternatives of 'representational' or 'abstract'; nor is the history of art in any way bound by modern æsthetic theory, being concerned only with the evaluation of works of art in the period which produced them. It would seem that once an art-tradition is achieved, it is automatically, through the economics of fashion, spread abroad. But the tradition usually changes with its environment and so becomes provincialized. As for the engendering of a new tradition, such as Indian sculpture in the second century B.C., this seems usually to happen when a provincialized art extends sufficiently far afield to find a new environment and new opportunities. Art history too often degenerates into talk of foreign influence or an allegation of borrowed motives. Art being compound, is built up in this way. What really matters is that it is possible. From this point of view we have to deal not merely with the personality of the artist, but his materials, his tools, his skill, such as it is, and above all, the art which he has, himself, seen. One should ask of any work of art, firstly, 'How was it made?' and, then, 'Why did the artist make it like that?' and, lastly, 'What had he in mind's eye?'

Reference is continually made in text-books to India's isolation, but in point of fact neither the Himalayas, nor the hills of the Afghan frontier are impenetrable. They have been crossed times without number; indeed, Chinese armies have more than once fought upon Indian soil, though the invaders who have left their mark on Indian history all came via the western passes, though not necessarily from the west. The fan of frontier routes which link India with Iran is focused upon Lahore; the Punjab is the gateway of India. Beyond it, the lie of the two great river systems of the Ganges and the Nerbada has determined the general direction of the spread of culture in India. On either side hills and forests mark the line of advance as rigidly as any mountain defile. In India, as elsewhere, the distribution of the monuments of the various periods will be found to follow closely the movement of the centre of political power. Herodotus knew nothing of India beyond the Indus and Alexander never reached the Ganges valley. The first historical dynasties of India, the *Mauryans* and *Sungas* (third century B.C.—first century B.C.) ruled in the Ganges valley. At the same time Greek dynasties of Bactrian origin ruled in the North West. In the first century B.C. allied bodies of Scythians and Parthians invaded India via the *Bolān* pass and brought Greek rule in India proper to a close; in the second century A.D. the Kushāns, foreign invaders from Central Asia, ruled from the Oxus to the Ganges, while in western India an allied foreign dynasty, the Kshatrapas, came into conflict with the indigenous Āndhra kings in an attempt to control the newly organized European trade of the southern ports. In the fourth and fifth centuries the great Gupta dynasty made the Ganges valley once again the centre of power. The Chalukyas, who followed them, ruled in the Deccan and were the hereditary enemies of the Pallavas of the south (sixth to eighth centuries A.D.). Henceforward, the history of the north and south is not so closely linked, for the north was in Muhammadan hands. Indian history like European history tends to be a history of kings. It must be realized, however, that Indian life is many-sided. The city life of commerce and the court is only one aspect of it; at no great distance from the cities, there is, also, the tribal life of the hill and forest peoples. In between, and in contact with both, lies village India, differentiated by local traditions of very great antiquity and, until recently, very much self-contained. The Census Reports set out the linguistic complexity of India and the social ramifications of the caste-system. But the country is united, not merely by religious bonds and by its folk-lore and literature, but by the everyday processes of agriculture and manufacture. A Tamil Farmer would have little difficulty in understanding a Punjabi Farmer, for they use the same implements, sow the same crops and have to grapple with the same seasons.

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The spinning-wheel, the loom and the potter's wheel are the same all over the peninsula. And this is the basis of the historic pattern of Indian cultural life.

The origins of this vital and colourful way of life have until recently been ascribed to Vedic India. Archaeology has, however, given us some knowledge of two other cultures, which existed before the Āryans arrived in India. Ironically enough, up to now, it has not been possible to identify the intruding Āryans themselves. In the third millennium B.C. the Indus valley was dominated by a city civilization on a large scale. Three of these cities have been excavated, Harappā, Chānhu-daro and Mohenjo-daro. The lowest strata of Mohenjo-Daro being still undug, we are ignorant of the origins of this extensive culture, which flourished during the latter part of the Babylonian Early Dynasty period (*circa* 2500 B.C.), though in many ways distinct from its contemporaries, Sumer and Egypt. Archaeologists have sought in it the origins of Indian culture, but there is little evidence to support this view, for when the Harappā culture reached its end in about 1500 A.D., it was succeeded by a completely different culture. The fired steatite seals of which large numbers have been found are distinctive of Harappa; originals of Indian make and, also, non-Indian versions of them have been found in Mesopotamia. The Indus seals are said to have been engraved with the burin. They are certainly not wheel-cut, but the carefully modelled curves of the very naturalistic animals which appear on them owe more to the finishing process of rubbing down than to the pointed tool. Many terra-cottas occur in which three technical stages can be discerned. The female figures, presumably goddesses, are crudely made, the features being pinched out with the fingers and many of the details applied; the animal terra-cottas (Plate 1, Nos. 6 and 7) show a well developed modelling technique fully capable of realizing a quite straightforward naturalism, unobscured by any exaggerations of style; certain heads are moulded. The few *cire perdue* copper and bronze castings of animals are naturally akin to the modelled terra-cottas and are of special importance owing to the obscurity of our knowledge of the development of this master-technique. The *cire perdue* bronze figure of a dancing-girl from Harappā is more mannered and, indeed, sophisticated, both in vision and technique. The plastic qualities of the wax underlying the form of the cast metal is here sacrificed for a high finish, which suggests sculpture rather than modelling. Sculpture, however, is rare in the Indus valley and it is, perhaps, worth observing that it is not common in Mesopotamia. The famous bust of a bearded man (No. 1) in fired sandstone from Mohenjo-daro is unique. It shares with Sumerian work the trick of inlaying the eyes with shell and both the drill and a well-tempered cutting point have been used. But the work differs greatly from the Sumerian, both in its formal qualities and its finish. The two small torsos from Harappā (Plate 1, Nos. 2 and 3) must be regarded as highly problematic. The first, a male torso in red sandstone frontally posed, is not only anatomically realistic, but is entirely mature in its meticulous modelling. The second, a male dancing figure in slate, is less accomplished, but is much the same in treatment. In both these figures, the head and limbs and other details have been cut separately and applied by means of drilled sockets. Many scholars have felt that these two figures cannot be of early date—indeed, cannot be pre-Hellenistic. The treatment of the belly of the sandstone figure is not unlike early Indian sculpture, though the likeness is not exact. It has been pointed out that the device of mortising in the limbs is not Hellenistic, and that is so, but it is common in Gandhāran sculpture. Since there is no stratigraphic evidence as to the dating of these two figures, the matter must remain open to personal opinion, unless similar figures are excavated in an exact context. It is, however, necessary to call attention to the marked stylistical diversity of the modelling, casting and sculpture of the Harappā culture. It is, indeed, not easy to believe that all this work belongs to one period.

Dr. Mortimer Wheeler has suggested that Cemetery H. at Harappā, an intrusive culture which marks the end of the long persistence of Harappā, is the work of the conquering Āryans. However, east of the Sutlej-Narbadā line, which seems to have marked the limit of Harappan occupation, and extending into Indo-China, another culture is known to have existed, that of the tanged adzes. This must have been

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contemporary with the latter years of the Harappā culture and possibly with the arrival of the Āryans. It is, therefore, not clear who the people were who are referred to in the Vedas as aborigines. Nor is it clear what part speakers of Dravidian tongues played in the early stages of the Āryanization of India. There is no real evidence to authorize talk of 'Āryan' or 'Dravidian' elements in Indian art.

The history of Indian sculpture begins in the third century B.C. with the sculptured capitals of Asoka's pillars. They are usually discussed in terms of foreign influence, and if Harappan sculpture may be said to be provincial to Mesopotamia, Mauryan sculpture is provincial to the later traditions of the Middle East under Iranian domination. But although the pillars must be admitted to be distinct from the work of the immediately succeeding period, not only technically because of the brilliant finish of the polished surface, but because of the whole conception and purpose of the work, the title 'Persepolitan,' which is usually applied to them is hardly satisfactory. The capitals lack the adorsed *c-scroll* member which is distinctive of the Persepolitan pillars, and the *bead-and-reel* and *honeysuckle* decoration of the abacus is not Persian, but classical. In certain capitals this gives place to animal bands forshadowing later Indian interest in animal subjects.

It is the animal capitals which compel attention, especially the majestic Rāmpurvā bull (Plate 2, No. 26), which would demand discussion whatever its origin. In point of fact, these Mauryan capitals vary considerably in a number of ways. The remarkable polish with which they are finished naturally varies with the stone used. The fine, homogeneous cream sandstone of the Sarnath capital, which probably came from the Chunar quarries, takes a high polish. The Rāmpurvā bull is in a warmer, coarser stone, which, though more amenable to the sculptor's hand, takes a less brilliant finish. This choice of stone may have been deliberate, for the two different sorts are still used at a later time. The Barābar caves prove that this distinctive polish, which in sandstone is quite unique in the history of sculpture, was used indiscriminately; it and the mathematical precision of the cutting of the bell and its cable-necking are perfect examples of architectural stone-cutting. This quality dominates the quadruple lions of the Sārnāth capital, which one is tempted to consider as the original of the crude Sānchī version. The treatment of the claws and hips, and formal patterning of the musculature and mane of these Mauryan lions, have middle Eastern parallels. The Rāmpurvā bull has not. The fact that the stone is left solid between the legs is not to be interpreted as a sign of want of skill, but rather of experience, for the figure would not have stood the strain if it had been cut away. It is not possible to say what sort of tools were used for the rough work, but the unformed stone between the legs is finely and accurately trimmed with the point. The process of polishing has removed all traces of tooling on the figure of the bull itself, which has all the plastic qualities of modelling, as against the linear brilliance of the bell and abacus.

There is another of these pillars at Rāmpurvā, which is inscribed. The bull pillar, like two others elsewhere, is uninscribed. The remainder bear Asoka's famous edicts. The point implicated is of considerable importance, for in the edicts the great Emperor twice gives instructions that his proclamations are to be inscribed on rocks, or stones, or on pillars *wheresoever a pillar is standing*. It seems that these pillars, or some of them, originally served another purpose. However, the use of the distinctive Mauryan polish in the Barābar caves, which are inscribed, indicates that they are of approximately the same period. It is noteworthy that the occurrence of the earliest sculpture in India is contemporary with and associated with, the earliest Indian inscriptions. Indeed, Indian epigraphy begins with rock-cut inscriptions and the intrusion of cursive forms derived from the use of ink does not take place until later, just as the two scripts used, *Brāhmī* and *Kharoshtī*, were both derived from the west, so the motives and technique of the sculpture point westward. The prototypes of neither the sculpture nor the script are available, however. Mauryan sculpture is distinct, just as the two India scripts are. Of Darius' Indian province and of Alexander's empire no trace remains to us, though we have inscriptional evidence that the Mauryans employed a Persian of the name of Tushāspa, as governor of one of their western provinces.

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Indian sculpture, in the strict sense, that is the sculpture upon which the whole later development of the art is based, is first displayed for us at the Buddhist *stūpa* of Bhārhut in the second century B.C. Here and at Sānchī which survives as a complete monument, the work is distinguished by its low relief cutting, its boldly placed and cut design, and its charmingly naive inspiration, which is of the popular, story-telling kind. The Bhārhut *Stūpa* is no more and the sculptures only survive in the India Museum, Calcutta and in other Museums. But Sānchī enables us to envisage the setting for which this work was intended. Around the cenotaph, symbolizing the dead Teacher, runs a circular railing pierced by gateways. At Bhārhut, the medallions of the railing are devoted to scenes from the life of the Buddha and from his earlier lives. Most of them are labelled and, therefore, can be compared with the texts. At Sānchī the scenes from the life story clearly indicate literary influence; the canon was already crystallizing; the folk-lore rudiments of the former lives are overshadowed by the personality of the historical teacher. India is a land of story-telling; and Buddhism made good use of its rich store of old tales, which still survive and have, indeed, spread over the world to brighten the *Gesta Romanorum* and Christian *Bestiaries*. These tales were on the lips of every one. In an illiterate age, these stones spoke. The purpose of the sculpture is, therefore, beyond any doubt, realistic and narrative.

These early sculptures are sometimes ascribed to the *Buddhist Period*, but the term is unjustifiable. Just as the stories of the former lives of the Buddha are, in many cases, older than Buddhism, so the large figures on the pillars have a life of their own, independent of Buddhism. They are the primeval spirits of tree and lake, hill and forest, the presiding deities of the regions of the earth, gathered together, as it were, in spite of themselves, in the service of Buddhism. So strong is their personality that in certain cases, their names are preserved for us by inscriptions. Their appearance in the service of Buddhism is in the nature of propaganda. One of them, *Sudarsanā*, is mentioned in a Gupta inscription. One, *Sirima*, as the Goddess *Srī*, has been elevated into the official, Brahminical pantheon. The male, soldierly figure in tailored uniform, is probably one of the Guardians of the Quarters; his uniform is as un-Indian as the diadem he wears, for cut and sewn clothes were not worn in India, then and for many years to come, as Hiuen Tsiang's account of India in the seventh century assures us.

The cutting of all this work is done with assurance and efficiency. Scale is accurately preserved throughout and the great medallions with their semi-geometric lotus-petal patterns are meticulously laid out and executed. The decorative designs were certainly drawn out on the stone and, indeed, the existence of such skilled draughtsmanship suggests that they are copies of paintings. The fact that the pillar-figures stand upon their conventional animal or dwarf vehicles (*Vāhana*), also suggests that the sculptor was drawing upon subject-matter which had already been visualized. The trees under which they stand, *Mango* and *Kadamba*, have also a literary flavour, although they are treated absolutely naturalistically. This treatment of fruit, flower and foliage is, perhaps, an event in the history of art. Greek art was not interested in such things and the Egyptian painter rendered them conventionally. Here they live, the product of real feeling and careful observation, and at Ajantā, in the late fifth century, the achievement is no less. Indeed, it survives in the very latest phase of Rajput painting. This love of flowers and leaves is essentially Indian. Indeed, India is one of the few countries where flowers are commonly worn and where the daily demand for them supports a profession of garland-making. The hieratic, that is to say, bondage to a literary canon, later saps and devitalizes the figure sculpture. But this gift is preserved.

The details of feature and pose are also well established, being repeated from figure to figure with little variation. The breasts, necklets and the girdles that set off the hips are all presented in parallel to the face of the stone, and seem to have been cut in fair detail before the figure was under-cut. But the turn of the head and the eyes varies considerably. Drapery which is always seen as opaque and not transparent is rendered in two ways. In the figure of *Sudarsanā* the heavy folds of the waist-cloth between

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the legs are absolutely conventional, falling in steps, reminiscent of key-pattern. Elsewhere, they are naturalistically treated, though the old stiff convention still underlies the new way, as in the figure of *Chulakoka*. Moreover, the folds are fanned out over one leg, as if to indicate movement.

It is usual to observe that the railings and gateways of these early Stupas preserve the details of wood-construction. The cave-temples from Bhājā to Ellora certainly preserve the details of the old wooden architecture, accurately rendered in the living stone. However, the early Buddhist caves have no sculpture, but were decorated with frescoes. Sculpture only commonly appears in them in the second century A.D. These archæological facts have been used to suggest that Indian sculpture is also derived from wood-cutting. This is not so. The Mauryan capitals and the Bhārhut sculptures were cut by sculptors trained to cut stone. Indeed, the whole technical process is highly skilled. A broad chisel was used for the rough shaping, a narrower chisel being used for details, which were entirely worked over with the point, so completely that it is hard to find traces of chiselling on the figures. The faces and hands were rubbed down and this is, without exception, done with remarkable exactness. Most of these early sculptures were done by right-handed sculptors, small irregularities in both design and surface being noticeable in the under-cutting to the artists' left. At Sānchī, the work on the North and South Gateways is still bas-relief in essence; the bracket-figures are framed within the artificially curved trunks of their trees. In the East and West Gateways they swing clear, a considerable accomplishment, considering the quality of the stone.

It is to Sānchī we still have to look for the archæology of early Indian sculpture, for there a series of superimposed pavements lies above the foundations of the Asoka column. A just estimate of the progress in skill, which is discernible between the work of the two pairs of gateways is, therefore, of great importance. Such progress is not unparalleled in the history of art; the essentially bas-relief qualities of early Italian Renaissance sculpture have frequently been commented upon. As far as the European tradition goes, only in Greece did sculpture begin with the single figure in the round. In Greece, the isolated figure of the god was demanded for cult purposes. In India cult images do not seem to have been used. It is, at any rate, clear that early Buddhism condemned the representation of the great teacher in sculpture and painting. Moreover, no image of an orthodox god, Brahminical or Jain, is known to us before Kushān times.

However, terra-cotta figurines do occur in large numbers from Mauryan times onwards at all town or city sites. These are mainly female figures and, although toys undoubtedly existed, most of them may be accepted as cult-images. Figures of the same kind are made and used today in the villages of various parts of India, especially to represent the goddess of Birth. It is not possible to say more, but the use of these small figurines in houses in large quantities is obviously important. Technically they vary from primitive figures made entirely with the hands, details such as eyes and jewellery being applied to double-moulded figurines, which both technically and stylistically are clearly of classical descent. Certain of the cruder types have moulded faces and numbers of moulded heads of the classical Berenice type have been found. It seems that the technique of moulding was re-imported into India some time after the second century B.C., and, since the Berenice heads all occur in Gandhāra and the north-west, and not in the south, the underlying contacts must have occurred via the trans-Iranian land-routes. Roman trade with the spice ports of the south did not begin till the second half of the first century B.C. and flourished for at least a century. The sculptors of Bhārhut may have seen the Greek intaglios, which are not uncommon in the north of India, as well as the fine classical Bactrian coins. The sculptors of Sānchī had certainly seen these terra-cottas, reflecting classical influence.

The history of sculpture in the round in India begins with a group of large scale standing figures of which the magnificent *Yaksha* (Plate 3, No. 28) in the India Museum, Calcutta, is the most important, and, admittedly, the earliest. Unfortunately the epigraphical evidence bearing upon these figures is highly

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debatable and provides no certain chronology. They must, therefore, be judged stylistically. As in the case of the early terra-cottas, it is not certain what cult produced these figures. They are identified as *Yakshas* and *Yakshīs*, petty godlings, which are preserved in the background of Brahminism, as in Buddhism and Jainism. They are akin to the Bhārhut pillar-figures and are undoubtedly ancient in origin. They are separated, however, from the great orthodox religions, geographically, rather than chronologically. Orthodoxy, and the creation of a literary canon to which it inevitably leads everywhere, belongs to the towns; urbanity and the academic go hand in hand. These godlings are local and belong to the India beyond the towns.

The Patna *Yaksha* has much in common with the Bhārhut figures, but the relief is deeper and the modelling of the rubbed-down body parts is far more developed; the intense interest concentrated upon the folds of the drapery and the jewellery is wholly naturalistic. Attempts have been made to date this figure earlier than Bhārhut, that is to say, Mauryan, but it has nothing in common with the pillar-capitals. It is, however, cut in the same sandstone as the Rāmpurvā capital.

The Didarganj *Yakshī* (Plate 3, No. 29), now in the Patna Museum, is in Chunar sandstone and has the typical Mauryan brilliant polish. Yet the treatment of the drapery and the belly are still more developed than in the Patna *Yaksha*, and in the features there is a portrait quality that is not found until the Kushān period, to which the disc-like hair ornament and the clasp of the belt, also, point. Moreover, in the folds of the drapery between the feet, there is an obvious striving for a fixed convention, which is comparable with the treatment of this motive in early Kushān sculpture, as, for instance, in the majestic Bodhisattva from Muttra (Plate 24). If this figure is compared with the torso of a bracket-figure from the West Gate at Sānchī, now at Boston, and then with the Didarganj *Yakshī*, the progress is clearly consecutive. The Boston figure has, on the one hand, the flattened tabular beaded belt of the Patna *Yaksha*, and, on the other, the flat, knotted sash of the Muttra Bodhisattva. Most striking of all, the treatment of the belly in the Kushān figure is far more subtle than in the Patna *Yaksha*, which is grossly naturalistic, indeed, offensively so. Throughout Indian sculpture, the interest tends to be focused upon the waist and hips to the detriment of proportion and rhythm, but nowhere else is this peculiar naturalism found. It is impossible to believe that it was done before Bhārhut, or was even contemporary with it. It has qualities which are not Indian and can only be accounted for by a new intrusion of visual influence.

In the first century B. C. the Scythian and Parthian invasion of the North West had opened the routes to Iran via Kandahar. Meanwhile, the ports of the south were full of Roman merchants and merchandise. Roman coins bearing the Emperor's head were in common circulation. Later, these portrait-types influenced the coins of the Kushāns and their immediate predecessors. What is more, both at Taxila and at Begram in Afghanistan excavations have produced numbers of Roman bronzes. These belong to the end of the first and the beginning of the second century A. D. and from them must be derived the provincial so-called Græco-Buddhist school of Gandhāra. The dating of the important Taxila site of Sirkap is in debate and it is not possible to add anything to the discussion until the long awaited Taxila report appears. But the Roman prototypes of Gandhāran art are beyond dispute.

At the end of the first century A. D. the Kushāns invaded India from Central Asia and set up a kingdom on a new scale, stretching from Hindu Kush to the Ganges. In the Museum at Muttra, there is an inscribed portrait sculpture of the great king Kanishka himself. There is a bond between kingship and religion, and, whatever Asoka's empire may have been, it was the Kushans who created the type of Indian kingship, the ideal without which the mystic cult of the kindly saviours of Mahāyāna Buddhism could not have come into being. Under them a demand for iconography made itself felt, and the Buddha figure and the Jain saints and Brahminical gods appear for the first time in stone. A new period begins in literature and art.

At Muttra, *stūpa* railings complete with pillars and *Yakshīs* are still made in the local mottled red sandstone, but the *Yakshīs* have long lost their identity and are mere attendants upon the divine king.

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Sculpture was made in quantities at Muttra. It is found at many sites far afield. The work is professional and varies in quality, as studio-produced work is likely to do. The work is rapid and skilled, and embodies a marked change in convention. From Bhārhut to Sānchī, the drapery, scarves and waist-cloths had always been treated as opaque. In the earlier Kushan figures this treatment is maintained. But the *Yakshīs* of the later railing pillars of the Kankālī Tīlā (Plate 7, Nos. 55 and 52) and other sites appear naked. In point of fact a convention of transparency has been substituted for the heavy pleats and folds of the early sculpture. These figures wear clothes of the finest muslin, such as used to be made at Dacca until recently and sold under romantic Persian trade-names, 'running water' and 'evening dew,' cloths so fine that their presence is only revealed by the hanging edge above the ankles.

At Amarāvati, which is approximately contemporary with the Kushān period, two styles are discernible. In certain of the earlier sculptures the Buddha figure is not found, and even in the later works the ancient symbolism is freely used. Boldly cut figures on a large scale were made at Amarāvati as well as Mattra. The individuality, however, of Amarāvati lies in its development of the treatment of the pillar-medallion, and in its exquisite rendering of foliage and flower scrolls. In both cases the cutting is in very low relief and extremely accurately done, bringing into the work an entirely new quality, akin to 'draughtsmanship'. The circular medallion is no longer an imposed limitation, but is the basis of the unfolding of the whole design. This naturally led to the abandonment of the old peripatetic, graphic style, in which the characters were repeated again and again in the same relief until the story had been made clear in all its incidents. At Amarāvati whole medallions are devoted to single scenes, such as the great Translation of the Begging-Bowl relief in the Madras Museum, and series of scenes are portrayed preferably on long panels sub-divided architecturally by the walls and gateways of the setting. The movement of the time was towards sophistication and that iconographical conciseness which lies at the heart of the work of the later periods. It is, however, in the rendering of flowers and foliage that Amarāvati excels. Here the tendency is a refining one, bringing about a delicacy and subtlety of treatment that borders on the fanciful. The lovingly exact reproduction of lotus, jack-fruit, and bignonia at Bhārhut and Sānchī is still to be found, but is continually exceeded, so that petal and leaf are now subordinate to sheer delight in design. The lotuses that fill the spandrels of the pillar-medallions are caught in eddies of broken water which in its turn is transmuted and breaks into foliage. If its dynamic vitality of design is the excellence of Indian medieval sculpture, it is derived from Amarāvati.

The art of medieval India is Brahminical in essence and is founded upon a rock-cutting technique worked out at Ajantā, Bādāmī, and Ellora (early Medieval, sixth century to eighth century). It is true that from the beginning large caves had been cut, but they are not comparable with the medieval caves. These are not mere imitations of wooden buildings, empty facades. The final touches of their lavish decoration appear as the necessary end of the first strokes of the mallet that laid the plan and fixed the proportions. Not only does sculpture exist here, but it exists as an integral part, defining pillar-forms, plinths, mouldings, and doors, so that no line can be drawn between the architectural and the decorative. This tradition is carried over, unbroken, to the great structural temples of the later medieval period. The towering spires of the tenth-century Khajurāho were built en bloc, the piled up series of images and the complicated mouldings being carved from the mass, as if from the living rock.

In summary, it may be said that early Indian sculpture is essentially bas-relief sculpture, and that its inspiration was popular. At Muttra, in the Kushān period, Indian iconography begins, and the cult-element becomes prominent. By the sixth century Buddhism in India had been so metaphysically transmuted that it had become un-Indian, that is to say, unacceptable to India. Its decline was followed by a period of Brahminical ascendancy, during which modern sectarian Hinduism came into existence. The period, however, is clearly to be divided into two halves. Its beginnings at Ellora, Bādāmī, and Pattadakal are creative in the proper sense of the word, unfettered by hieratic or literary traditions. In the second

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half of the period priestly traditions not only exist, but have full sway. Medieval Indian sculpture was created at the great cave-temple sites, and its technique and values are derived directly from the cave-temples. Preserving its rock-cut, bas-relief character, it is scrupulously faithful to its material. It is also curiously independent of chiaroscuro; in the brilliant Indian sunlight chiaroscuro has nothing subtle about it and its black and white crudities are consequently rejected. In the same way the line of the silhouette is not stressed and modelling in the sense of reproduction of muscular detail is avoided. The broadly conceived planes of such a figure as the Ilyssos in the British Museum, especially the powerful flat treatment of the thighs, is the antithesis of the treatment of mass in Indian Sculpture; just as the bulgy articulation of the musculature of most Indian sculpture is the antithesis of its insistence on simplification. Since the nature of the material is never disguised, the form hewn from it is always well founded. These figures, however extravagant the posture may be, always stand; the design springs from below like a growing thing. The treatment of the limbs is curvilinear, but austere so, the straight lines of the lower part of the body being used to develop the swelling hips and breast of the Indian ideal. Arms and hands are very vividly treated, the drawing of the gesture, however perfect, never degenerating into a dominant silhouette. The sense of movement is never linear in origin, but always in three dimensions.

The iconographical theory of the late medieval period has been allowed too much weight in the criticism of the sculptures themselves. This literature cannot be applied to any but the latest sculptures, which, though always competent, clearly declare their hieratic, even mechanical origins. It is true that throughout medieval Indian sculpture expression is sought within the bounds of a detailed iconography. The late iconographic literature, however, represents the dead bones of the working tradition; the sculptures themselves bear witness to its growth and development. In the finest work considerable freedom of treatment is won by the sculptor in his acceptance of a convention that is obviously still vital and full of significance.

Sculpture

1. THE INDUS VALLEY: 3RD-2ND MILLENNIUM B.C.

(1) BUST OF A BEARDED MAN: fired sandstone. From Mohenjo-daro, Sind, c. 2400-2000 B.C. H. 17.5 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The bust represents the head and shoulders of a man, the lower portion missing. The figure is draped in a shawl embroidered with a trefoil pattern, with a corded and rolled-over edge, worn over the left shoulder and under the right arm. The trefoils are carved in relief and interspersed occasionally with small circles, the interiors of which show traces of red pigment. Besides the beard, the figure has a closely-cut moustache. The eyes are pointed and half-closed, and one of them retains a shell inlay. The hair is parted in the middle, and around the head there is a plain fillet, fastened at the back with a knot. The fillet is ornamented with a circular buckle which is repeated on an armlet worn on the upper portion of the right arm. On either side of the neck there are two drilled holes which may have served to secure a necklace. A burin was apparently used in the tooling.

Annual Report, A.S.I., 1925-6, Pl. XLIII, Fig. a. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. I, J. Marshall, *Mohenjo-daro*, Vol. III, 1931, Pl. XCVIII; and Vol. I, pp. 356-7. S. Piggott, *Burlington Magazine*, Vol. XC, No. 539, 1948, p. 34.

(7) MALE TORSO: red limestone. From Harappā, W. Punjab, and attributed to the Harappā culture, c. 2400-2000 B.C. H. 9 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The torso is naked and posed frontally, with shoulders well back and abdomen slightly prominent. The head and arms (now missing) were cut separately and socketed into the torso. The breast nipples were also made indepen-

dently, cement being used to fix them. The association of this figure with the Harappā culture has been challenged.

Annual Report, A.S.I., 1928-9, Pl. XXXI. J. Marshall, *Mohenjo-daro*, Vol. I, 1931, Pl. X. M. S. Vats, *Excavations at Harappā*, Vol. II, 1940, Pl. LXXX. S. Piggott, *Burlington Magazine*, Vol. XC, No. 539, 1948, p. 34.

PLATE I (below).

3 (6) STATUETTE OF A DANCER: grey limestone. From Harappā, W. Punjab, and attributed to the Harappā culture, c. 2400-2000 B.C. H. 10 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

Probably intended to represent a male dancer in action. The figure originally stood on its right leg, the left leg being raised high at a transverse angle in front and the body bent well round to counter-balance the swing. The head, arms, and genital organs (all now missing) were cut separately and socketed into the torso. Breast nipples were also made independently, cement being used to fix them. The carving has left slight facets and striations on the body. The association of this figure with the Harappā culture has been challenged.

J. Marshall, *Mohenjo-daro*, Vol. I, 1931, Pl. XI. M. S. Vats, *Excavations at Harappā*, Vol. II, 1940, Pl. LXXXI. S. Piggott, *Burlington Magazine*, Vol. XC, No. 539, 1948, p. 34.

PLATE I (below).

4 (3) FIGURINE OF A BULL: carved and fired steatite, coated with a white slip. From Mohenjo-daro, Sind, c. 2400-2000 B.C. L. 7.25 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The animal was probably modelled in a standing

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position, but the legs are now missing. The head is turned slightly to the proper right. The horns and ears, which are also missing, were originally socketed and may have been of a different material. The tail and sexual organs, now missing, were also socketed. The wrinkles of the skin and the hair on the neck were worked with a graver.

E. J. H. Mackay, *Further Excavations at Mohenjo-daro*, Vol. II, 1937, Pl. LXXIX, Fig. 24. S. Piggott, *Burlington Magazine*, Vol. XC, No. 539, 1948, p. 34.

- 5 (4) HEAD OF A GHARIAL or fish-eating crocodile: chank-shell, carved. From Mohenjo-daro, Sind, c. 2400-2000 B.C. L. 5.5 cm. Lent by Central Asian Antiquities Museum, New Delhi.

The head appears to have been made to fit into a socket.

Annual Report, A.S.I., 1925-6, Pl. XXXII, Fig. 6. J. Marshall, *Mohenjo-daro*, Vol. III, 1931, Pl. XCVI, Fig. 14; and Vol. I, p. 348.

- 6 (5) BULL: copper, cast by *cire perdue* process. From Mohenjo-daro, Sind, c. 2400-2000 B.C. H. 5.5 cm. W. 5.5 cm. Lent by Central Asian Antiquities Museum, New Delhi.

The animal has spiral horns and a broad collar. The eyes are pitted and may have been inlaid. The body is supported by a short stump which was probably socketed into the original base (now missing).

Annual Report, A.S.I., 1930-4, Pl. XXII, Fig. 7. E. J. H. Mackay, *Further Excavations at Mohenjo-daro*, Vol. II, 1937, Pl. LXXIV, Figs. 18 and 19; and Vol. I, p. 300.

PLATE I (top left).

- 7 (2) TOY CLIMBING-MONKEY: terra-cotta, modelled and tooled. From Harappā, W. Punjab, c. 2400-2000 B.C. H. 6 cm. Lent by Central Asian Antiquities Museum, New Delhi.

The monkey is crouched in the pose of climbing the branch of a tree which is gripped with hands and feet. The hair on the body is represented by incised lines. It is made with out-of-alignment holes to check movement on a string. M. S. Vats, *Excavations at Harappā*, Vol. II, 1940, Pl. LXXVIII, Fig. 35, and Vol. I, p. 304. PLATE I (top left).

- 8 (8) SEATED FIGURE: terra-cotta. From Mohenjo-daro, Sind, c. 2400-2000 B.C. H. 5.5 cm. Lent by Central Asian Antiquities Museum, New Delhi.

Seated figure with hands clasped round drawn-up knees. The face pinched out in soft clay and the eyes and mouth represented by applied clay pellets.

J. Marshall, *Mohenjo-daro*, Vol. III, 1931, Pl. XCV, Fig. 19, and Vol. I, p. 343.

PLATE I (top right).

- 9 (9) SEATED FIGURE: terra-cotta. From Harappā, W. Punjab, c. 2400-2000 B.C. H. 4 cm. Lent by Central Asian Antiquities Museum, New Delhi.

Seated figure with hands clasped round drawn-up knees. The face pinched out in soft clay and the eyes represented by applied clay pellets.

PLATE I (top right).

- 10 (23) NECKLACE: gold and jade beads, and pendants of gold and semi-precious stones. From Mohenjo-daro, Sind, c. 2400-2000 B.C. L. 48 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The necklace is made up of barrel-shaped beads of a translucent, light-green jade, each separated from the next by five disc-shaped gold beads made by soldering two cap-like pieces together. The necklace has seven pendants of agate-jasper which are separated one from another by a small cylindrical bead of steatite capped at each end with gold.

J. Marshall, *Mohenjo-daro*, Vol. III, 1931, Plate CXLVIII (a), No. 6; and Vol. II, p. 519.

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- 11 (29) GIRDLE:** carnelian and bronze. From Mohenjo-daro, Sind, c. 2400–2000 B.C. L. 135 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The girdle is made up of long bicone carnelian beads separated by pairs of bronze spacers. At each end of the girdle there is a semi-circular terminal of hollow copper.
Annual Report, A.S.I., 1924–5, Pl. XX, b. J. Marshall, Mohenjo-daro, Vol. III, 1931, Pl. CLI, Fig. b, No. 10; and Vol. II, p. 520–1.
- 12 (24) PENDANT:** gold repoussé, filled with paste. From Harappā, Sind, c. 2400–2000 B.C. H. 4.5 cm. W. 5.4 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The pendant is heart-shaped and made of gold sheet which has been beaten out from behind into a concentric pattern. The sunken surfaces between the three ridges are inlaid with small ribbed bands of blue faience. There are two gold hooks behind for attachment.
Annual Report, A.S.I., 1928–9, Pl. XXX (d). M. S. Vats, Excavations at Harappā, Vol. II, 1940, Pl. CXXXVII, Fig. 8.
- 13 (20) ORNAMENT:** gold and silver, inlaid with paste and gold beads. From Harappā, W. Punjab, c. 2400–2000 B.C. H. 2.7 cm. W. 5.6 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The ornament consists of a flat silver plate in the form of a reversed scroll, to which are soldered three bands of gold. Between the gold bands there are rows of small cylindrical beads of burnt steatite capped with gold. At the back there are two pin-holes for attachment.
Annual Report, A.S.I., 1928–9, Pl. XXX (d). M. S. Vats, Excavations at Harappā, Vol. II, 1940, Pl. CXXXVII, Fig. 15, and Vol. I, p. 64.
- 14 (22) EAR ORNAMENT:** gold. From Mohenjo-daro, Sind, c. 2400–2000 B.C. L. 4 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
A semi-circular gold disc with three pendants, each with two cylindrical gold beads.
- 15 (16) SEAL** with inscription and dewlapped bull: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 3.7 cm. W. 3.8 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CXI, Fig. 337, 1931.
- 16 (17) SEAL** with inscription and dewlapped bull: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 3.8 cm. W. 3.8 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
E. J. H. Mackay, *Further Excavations Mohenjo-daro*, Vol. II, Pl. XCVIII, Fig. 626, 1937.
- 17 (18) SEAL** with inscription and three-headed animal, bull, unicorn and buffalo: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 3.4 cm. W. 3.4 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
E. J. H. Mackay, *Further Excavations Mohenjo-daro*, Vol. II, Pl. LXXXIII, Fig. 24, 1937.
- 18 (19) SEAL** with single sign and goat: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 2.5 cm. W. 2.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
E. J. H. Mackay, *Further Excavations Mohenjo-daro*, Vol. II, Pl. XCVII, Fig. 554, 1937.
- 19 (21) SEAL** with inscription and unicorn: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 5.5 cm. W. 5.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CIII, Fig. 11, 1931.

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- 20 (25) SEAL with inscription and rhinoceros: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 3·8 cm. W. 3·8 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
E. J. H. Mackay, *Further Excavations Mohenjo-daro*, Vol. II, Pl. XCIX, Fig. 651, 1937.
- 21 (26) SEAL with inscription and elephant: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 2·5 cm. W. 2·5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
E. J. H. Mackay, *Further Excavations Mohenjo-daro*, Vol. II, Pl. LXXXVI, Fig. 171, 1937.
- 22 (27) SEAL with inscription and composite animal, elephant, ox and tiger: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 3·2 cm. W. 3·2 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
J. Marshall, *Mohenjo-daro*, Vol. III, Pl. CXII, Fig. 381, 1931.
- 23 (28) SEAL with inscription and a three-faced horned god seated on a throne, surrounded by animals: steatite. Mohenjo-daro, Sind, c. 2400–2000 B.C. H. 3·5 cm. W. 3·5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
Annual Report Arch. Survey of India 1928–29, Pl. XXVIII, Fig. f. E. J. H. Mackay, *Further Excavations Mohenjo-daro*, Vol. II, Pl. C, Fig. F, 1937.
- 24 (10) VASE: painted pottery. From Cemetery H., Harappā, W. Punjab, middle of 2nd millennium B.C. H. 24·5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The design consists of stylized birds in black on a reddish ground.
- 25 (11) LID OF BURIAL URN: painted pottery. From Cemetery H., Harappā, W. Punjab, middle of 2nd millennium B.C. W. 19·6 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The design consists of four concentric circles, the innermost containing a stylized horned deer and three rosettes in black on a reddish ground.
Cf. M. S. Vats, *Excavations at Harappā*, Vol. II, 1940, Pl. LXIV, Figs. 1–4.

2. MAURYA AND SUNGA: 3RD–1ST CENTURY B.C.

- 26 (1243) BULL CAPITAL of an Asokan pillar: sandstone. From Rāmpurvā, Bihar. Mauryan, 3rd century B.C. H. 202·5 cm.
Lent by Indian Museum, Calcutta.
A monolithic capital of highly polished sandstone, incorporating an abacus with honey-suckle ornament and a so-called Persepolitan bell. Between the bell and the abacus there is a rope-like necking. The bull is humped and the stone beneath the body uncut. One ear is missing, and part of the bell damaged. The total length of the original shaft (above ground) was 34 feet, and on the top there was a socket-hole 6 inches in diameter and 1 foot in depth to receive the capital. No traces of an inscription were found on this pillar.
Daya Ram Sahni, *Annual Report, A.S.I.*, 1907–8, P. LXVII, and pp. 186–7. J. Marshall, *J.R.A.S.*, 1908, p. 1088. R. P. Chanda, *A.S.I. Memoir*, No. 30, 1927, Pl. III, and pp. 40–1. Nihar Ranjan Ray, *Maurya and Sunga Sculpture*, Calcutta, 1945, Fig. 9.
- 27 (246) GRIFFIN: sandstone. From Kumrāhār (the site of the ancient capital, Pātaliputra), Patna, Bihar. Attributed to the 2nd century B.C. H. 70·5 cm.

PLATE 2.

Sculpture

Lent by Indian Museum, Calcutta (No. 5582). The animal rampant, carved in the round, with the horns of a Ram and wings. The hind legs are missing, and the upper part of the head, including the horns, is damaged. The surface of the stone is highly polished.

N. G. Majumdar, *Guide to Sculptures in the Indian Museum*, 1937, Pt. I, Pl. XI, Fig. c. L. A. Waddell, *Report on Excavations at Pātāliputra (Patna)*, Calcutta, 1903. R. P. Chanda, *A.S.I. Memoir* No. 30, 1927, Pl. V, Figs. a and b. S. Piggott, *Ancient India*, No. 4, 1947-8, p. 102, Fig. 1.

- 28 (30) YAKSHA: sandstone. From Patna, Bihar. Late Mauryan, c. 200 B.C. H. 181.5 cm. Lent by Indian Museum, Calcutta (P.1.).

Standing male figure of massive proportions with head and forearms missing, wearing a loincloth which hangs loosely to the feet and is secured round the waist by a girdle. The folds of the cloth are indicated informally by lines in low relief. Details include spiral armlets and a heavy multiple-stringed and beaded necklace. A scarf is worn over the left shoulder and passes obliquely across the chest. The figure originally held a fly-whisk in the right hand. A barely legible inscription in characters generally believed to be of the 1st century A.D. is engraved on the scarf behind the shoulders (see Cunningham below). The surface of the stone retains traces of a high polish in several parts.

N. G. Majumdar, *Guide to Sculptures in the Indian Museum*, 1937, Pt. I, Pl. II, Fig. a. A. Cunningham, *Arch. Survey of India Reports*, Vol. XV, 1879-80, Pl. II. R. P. Chanda, *A.S.I. Memoir*, No. 30, 1927, Pl. IV, Figs. a and b. A. K. Coomaraswamy, *Yakshas*, 1928, Pt. I, Pl. II, Fig. 2. Nihar Ranjan Ray, *Maurya and Sunga Art*, Calcutta, 1945, Fig. 24.

PLATE 3 (right).

- 29 (31) YAKSHĪ: creamy sandstone. From Dīdar-ganj, Patna, Bihar, 1st century B.C. or possibly 1st century A.D. H. (without base) 160 cm.

Lent by Patna Museum (No. 134).

Standing female figure holding in the right hand a fly-whisk made from a yak's tail; the left arm missing. The figure is nude except for a lower garment which is secured by a girdle round the hips and hangs to the feet. The girdle consists of five beaded strands which are clasped in front with two bell-shaped buckles. The folds of the cloth are indicated by lines in low relief. The hair is tied back into a knot. Other details include fifteen bangles on the right forearm, beaded necklaces hanging down below the breasts, and large anklets. The surface of the stone is highly polished.

D. B. Spooner, *J.B.O.R.S.*, Vol. 5, 1919, L. Bachhofer, *Early Indian Sculpture*, 1929, Pl. 9. S. Kramrisch, *Indian Sculpture*, 1933, Pl. VI, Fig. 25. Nihar Ranjan Ray, *Maurya and Sunga Art*, Calcutta, 1945, Fig. 30.

PLATE 3 (left).

- 30 (58) MALE HEAD: grey mottled sandstone. From Sārṇāth, United Provinces. Possibly 3rd-2nd century B.C. H. 15 cm.

Lent by Sarnath Museum, Benares (W.4).

The head is carved in the round and has a long drooping moustache with curled ends; cheeks full and rounded; nose short and broad at nostrils; the eyes pointed. The head is smooth and apparently covered by a cloth; the chin defaced and with a piece missing. The surface of the stone is highly polished.

H. Hargreaves, *Annual Report, A.S.I.*, 1914-5, Pl. LXV, Figs. h and i. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. VI, Fig. 19.

- 31 (55) SECTION OF STUPA RAILING, consisting of three pillars with cross-bars: red sandstone. From Bhārhut, Nāgod State, Central India. Sunga, 2nd century B.C. H. 214 cm. W. 263 cm.

Lent by Indian Museum, Calcutta (Nos. 47-74). The left-hand pillar has three medallions, two of which, partly damaged, are of conventional lotus design; the centre one consists of four

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triratna symbols interspersed with lotus-buds. On either side above the central medallion there are two small female figures carved in low relief, both standing on lotus-buds, only one of which is intact. The centre pillar also has three medallions, all of conventional floral pattern, the middle one with the head of a demon with pointed ears. The right-hand pillar is carved with the figure of a Yakshi (inscribed *Chulakota Devatā*), who stands under a Pātali tree with her left foot twisted round the trunk and the right hand holding a branch above. She stands on the back of an elephant, her left leg twisted round the tree-trunk. She is semi-nude, wearing only a waist-cloth secured with a beaded girdle. The ends of the cloth hang down to the feet in front in schematized folds. Other details include a *channavīra*; a heavy six-stranded, beaded necklace; bangles on forearms and legs; large anklets; earrings and armlets. On her head she wears an embroidered veil which hangs down behind. The six medallions on the cross-bars all consist of conventional floral designs, one of which includes a circular band of winged lions. All three pillars have votive inscriptions (for readings, see Majumdar below, p. 86).

N. G. Majumdar, *Guide to the Sculptures in the Indian Museum, Calcutta*, 1937, Pt. I, Pl. VI, Fig. c. The right-hand pillar with the figure of Chulakota has been published separately in A. Cunningham, *The Stūpa of Bhārhut*, 1879, Pl. XXIII, Fig. 3; A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. XI, Fig. 39; and L. Bachhofer, *Early Indian Sculpture*, 1929, Vol. I, Pl. 20 (*left*).

PLATE 6 (*below*).

- 32 (56) RAILING PILLAR with figure of Sudarśanā Yakshi (inscribed): red sandstone. From Bhārhut, Nāgod State, Central India. Sunga, 2nd century B.C. H. 212 cm.

Lent by Indian Museum, Calcutta (No. 43).

The pillar, carved in deep relief, depicts a female figure standing with her right hand raised to the veil on her head and the left hand resting lightly on her girdle. She stands on a

Makara, the left foot set behind the right heel. She is semi-nude, wearing only a waist-cloth which reaches slightly below the knees, the ends hanging in front in schematized folds. The folds of the cloth round the body are indicated by informal lines. The cloth is secured by a six-stranded, beaded girdle, and over the latter is tied a narrow figured sash. On her head she wears an embroidered veil. Other details include bangles on forearms and legs, armlets, a heavy jewelled necklace and earrings. Above her head there is a conventional lotus medallion. For a reading of the votive inscription, see Majumdar below, p. 85.

N. G. Majumdar, *Guide to Sculptures in the Indian Museum*, 1937, Pt. I, Pl. VII, Fig. b. A. Cunningham, *The Stūpa of Bhārhut*, 1879, Pl. XXIII, Fig. 2. L. Bachhofer, *Early Indian Sculpture*, 1929, Vol. I, Pl. 19 (*right*). S. Kramrisch, *Indian Sculpture*, 1933, Pl. VI, Fig. 27.

PLATE 5 (*right*).

- 33 (54) RAILING PILLAR with male figure, possibly one of the Guardians of the Quarters: red sandstone. From Bhārhut, Nāgod State, Central India. Sunga, 2nd century B.C. H. 200 cm.

Lent by Indian Museum, Calcutta (No. 10).

The pillar, carved in deep relief, depicts a male figure standing with a floral sprig (possibly vine) in his right hand and a straight sword sheathed in a broad scabbard in his left hand. He stands with feet together and toes pointed outwards. The scabbard is suspended from the left shoulder by a long flat belt which is criss-crossed round the scabbard. The figure has short curly hair and wears a Hellenistic diadem. The costume consists of a tunic with long sleeves which extends to the middle of the thigh and is tied at the throat and waist. The lower garment consists of a waistcloth with the ends hanging in front in schematized folds. The figure wears high boots which reach almost to the knees and are tied near the tops. Part of a conventional lotus medallion is visible above the figure's head; at the bottom there is a plain *stūpa*-railing

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pattern. For a reading of the votive inscription, see Majumdar below, p. 10. The identification of this figure being uncertain, it has been alternatively suggested that it might represent a sun-god of Western origin.

N. G. Majumdar, *Guide to Sculptures in the Indian Museum*, 1937, Pt. I, Pl. VII, Fig. a. A. Cunningham, *The Stūpa of Bhārhut*, 1879, Pl. XXXII, Fig. I. L. Bachhofer, *Early Indian Sculpture*, 1929, Vol. I, Pl. 22 (*left*).

PLATE 5 (*left*).

- 34 (12) ELEPHANT FRIEZE: red sandstone. From Bhārhut, Nāgod State, Central India. Sunga, 2nd century B.C. H. 45 cm. W. 43 cm. Lent by Municipal Museum, Allahabad.

Fragment of a coping-stone carved in relief and divided into panels by the undulations of a continuous lotus-stem. The fragment shows only one complete panel, which contains a running elephant with two riders, one sitting near its neck and the second perched precariously above the animal's tail holding a pennant. The elephant is caparisoned with a closely diapered cloth of quatrefoil pattern. Above there is an unbroken frieze of stepped castellations alternating with half-open lotus-flowers; below, a bell-frieze.

S. C. Kala, *Sculptures in the Allahabad Municipal Museum*, 1946, Pl. VII.

- 35 (13) OCTAGONAL RAILING PILLAR: red sandstone. From Bodhgayā, Bihar, 2nd century B.C. H. 117 cm. W. 36 cm. Lent by Victoria and Albert Museum (1065-1883 I.S.).

A mortised pillar with medallions on two faces. On one face the upper medallion depicts a seated figure with two attendants; the lower medallion, a winged elephant against a lotus-flower background. On the opposite face, the upper medallion depicts two figures worshipping before a tree; the lower medallion, the bust of a man against a lotus-flower background. There is an inscription on each face:

one is a short dedicatory inscription in Brāhmi characters of the Asoka type; the other consisting only of the word *Vallabhaya*, in medieval Nāgarī characters. For readings of both inscriptions, see Barnett below.

L. D. Barnett, *J.R.A.S.*, 1915, Pt. I, p. 337. K. de B. Codrington, *Ancient India*, 1926, Pl. XIV. A. K. Coomaraswamy, *La sculpture de Bodh Gaya*, *Ars Asiatica* No. 18, 1935, Pl. XXXVII, and p. 58.

- 36 (14) FRAGMENT OF RAILING CROSS-BAR: red sandstone. Said to have been excavated at Gāyatrī Tilā, Mathurā, but perhaps attributable to Bhārhut, 2nd century B.C. H. 38 cm. W. 61 cm.

Lent by Curzon Museum, Muttra (No. 1341). This fragment has a relief medallion on each side, both depicting an elephant with two riders against a conventional lotus-flower background. The details are almost identical, each elephant being caparisoned with a diapered cloth of geometrical pattern.

Annual Report, A.S.I., 1919-20, Pl. XVII, Fig. d. V. S. Agrawala, *Sculptures in the Curzon Museum of Archaeology, Muttra*, 1933, Fig. 10. J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. XIII, Fig. b.

- 37 (15) FRAGMENT OF RAILING PILLAR: yellowish sandstone. From Besnagar, Gwalior State, 1st century B.C. H. 46 cm. W. 24 cm. Lent by the Archæological Museum, Gwalior. Carved in low relief on two faces, one depicting a party of musicians, the other divided by a *stūpa* railing into two panels, the upper panel carved with animals and birds and the lower one depicting a charioteer with attendants.

- 38 (62) FEMALE TORSO: terra-cotta, modelled and tooled. From Golakhpur, Patna, Bihar, late 2nd century B.C. H. 16.5 cm.

Lent by Patna Museum (No. 975).

The figure is headless, and without arms or legs. The details include an ornamental girdle worn across the hips; an ornamental waist-

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- band; a broad sash with tassels, and a bandolier with amulets (?) attached. The fine modelling and skilful tooling are unequalled among other known modelled terra-cottas of the period.
- K. P. Jayaswal, *J.I.S.O.A.*, Vol. III, 1935, Pl. XXXI. D. H. Gordon, *J.I.S.O.A.*, Vol. XI, 1943, Pl. XIII, Fig. 7.
- PLATE 4 (*top right*).
- 39 (61) FEMALE FIGURE: terra-cotta, moulded and appliqué. From Patna, Bihar, c. 200 B.C. H. 28.5 cm.
Lent by Patna Museum (No. 7996).
Standing figure wearing a panniered skirt and an elaborate headdress. The face is moulded. The headdress, armlets, jewellery and other details are applied.
- PLATE 4 (*top left*).
- 40 (181) FEMALE BUST: terra-cotta. From Patna, Bihar, late 2nd century B.C. H. 10.5 cm.
Lent by Patna Museum.
The arms and lower part of the body are missing. The figure wears a heavy necklace and ear pendants. The head is inclined to the proper left.
- 41 (57) FEMALE FIGURE: dark grey terra-cotta, moulded and appliqué. From Mathurā, United Provinces, 2nd century B.C. H. 13 cm.
Lent by Curzon Museum, Muttra.
The figure was originally seated, but legs and arms are now missing. The face is moulded. The details of jewellery are applied.
Cf. K. de B. Codrington, *Indian Antiquary*, Vol. LX, 1931, pp. 141-5.
- 42 (60) ELEPHANT WITH RIDER: dark grey terra-cotta, moulded. From Mathurā, United Provinces, 2nd century B.C. H. 14.5 cm. L. 22 cm.
Lent by Curzon Museum, Muttra.
The elephant and rider are modelled. The eyes and the details of the garlands hanging from the head are impressed.
- 43 (63) BEADS (44): carnelian, agate and other stones. From Kausambi, U.P., c. 150 B.C.-150 A.D.
Lent by the Municipal Museum, Allahabad.
Most of the beads represent either fishes, birds or animals, including 14 tortoises, two sea-monsters (*makaras*) and one frog.
- 44 (143) WINGED FEMALE FIGURE: terra-cotta, moulded. From Basārḥ, Bihar. Sunga, c. 120 B.C. H. 14 cm.
Lent by Patna Museum.
The figure holds in each hand a flowering stem which grows from a plant at her feet. She wears a turban, large circular earring, a heavy necklace, armlets and pearl bracelets.
D. B. Spooner, *Annual Report, A.S.I.*, 1913-14, Pl. XLIV, Fig. (i). A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. V, Fig. 16.
- PLATE 6 (*top right*).
- 45 (186) FEMALE FIGURE STANDING ON A LOTUS FLOWER: terra-cotta, moulded. From Rājghat, Benares, United Provinces, 1st century B.C. H. 14 cm.
Lent by the Municipal Museum, Allahabad (No. 90).
This piece is a triangular-shaped fragment, depicting a lotus plant with several flowering stems growing behind a low balustrade. The female figure stands on the largest flower in the centre. She is wearing a girdle, a sash, and an elaborate headdress.
- 46 (187) MAN AND WOMAN: terra-cotta, moulded. From Ahichchhatrā, United Provinces, 1st century B.C. H. 12.5 cm. W. 8.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The two figures stand side by side. The man, on the left, wears an elaborate knotted turban, a waistcloth, and a shawl. The female figure

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wears a very complicated headdress which incorporates flowers, large coiled ear pendants, a girdle and sashes. Her pudenda are exposed and prominent.

V. S. Agrawala, *Ancient India*, No. 4, 1947-8, Pl. XXXII.

PLATE 4 (*below, centre*).

- 47 (182) MALE FIGURE: terra-cotta, moulded. From Ahichchhatrā, United Provinces, 1st century B.C. H. 14 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The figure, wearing a waistcloth and shawl, is portrayed standing with the right hand resting

on the hip and the left arm hanging loosely. Details include an elaborate knotted turban and large circular earrings. The feet are missing.

V. S. Agrawala, *Ancient India*, No. 4, 1947-8, Pl. XXXV(B), Fig. 48.

PLATE 4 (*below, left*).

- 48 (184) FEMALE HEAD: terra-cotta, moulded. From Bangarh, Bengal, late 1st century B.C. H. 8.2 cm.

Lent by Asutosh Museum, Calcutta.

The lower half of the figure and the forearms are missing. Details include an elaborate ornamented headdress and a heavy necklace.

3. KUSHĀN AND ĀNDHRA: 1ST-3RD CENTURY A.D.

- 49 (90) PEDESTAL FOR ALMS-BOWL, depicting scenes relating to the Buddha's Nativity: red sandstone. From Maholi, Mathurā, United Provinces. Kushān, 2nd century A.D. H. 92 cm. W. 74 cm.

Lent by Curzon Museum, Muttra (No. 2800). The pedestal is carved in relief on both sides. On one side, to the left stands a male figure supported from behind by a second, now damaged. To the right stands a female figure holding the branch of a tree with her right hand, also badly damaged. In the centre there is a female attendant with umbrella. On the opposite side of the pedestal, a female figure is depicted kneeling between two male figures. Her left arm is supported by a smaller male attendant holding the thunderbolt (*vajra*). The figure on the extreme right stands with the forefinger of his right hand to his lips in the conventional gesture of surprise (*cf.* A. Foucher, *L'art gréco-bouddhique du Gandhāra*, Tome I, 1905, Fig. 154; and *A.S.I. Memoir* No. 46, 1934, Pl. VI, Fig. 1; other examples in H. Hargreaves, *The Buddha Story in Stone*, 1914, Fig. 5, and A. K. Coomaraswamy, *Revue des arts Asiatiques*, Vol. V, 1928, Pl. LIX, Fig. 8). The

scene on the second side of the pedestal has been identified as 'Bacchanalian,' but the reliefs on both sides may be associated with the Buddha's Nativity in the Lumbinī Garden.

V. S. Agrawala, *J.I.S.O.A.*, Vol. VI, 1938, Pls. XXI and XXII.

PLATE 10.

- 50 (88) RELIEF PANEL depicting a toilet scene: red sandstone. From Sargujā, Central Provinces. Kushān, 2nd century A.D. H. 36 cm. W. 18.5 cm.

Lent by Indian Museum, Calcutta.

The panel shows three figures standing under a tree. The two main figures, a man and a woman, are apparently undressing, and the third figure, small in proportion, represents a female attendant. The woman wears a girdle and a transparent muslin waistcloth (indicated by the ridge across her feet). She is removing her flat torque-like necklace. The man, on the proper right, wears a waistcloth with folds indicated by engraved lines. He holds the woman's sash.

PLATE 11.

Sculpture

- 51 (86) JAIN VOTIVE PLAQUE (Āyāgapata): red sandstone. From Kankālī Tīlā, Mathurā, United Provinces, c. 100 A.D. H. 63 cm. W. 57.5 cm. Lent by the Provincial Museum, Lucknow (J.249).

The plaque is carved in low relief and divided into a square field with borders. In the centre of the field there is a small medallion containing the figure of a Jina (probably Mahāvīra) seated in meditation (*dhyāna mudrā*). The medallion is surrounded by a four-fold *trisūla* interspersed with honeysuckle motives. Along the base of the field there is a votive inscription (for a reading see Buhler below). The borders contain various symbols including a pair of fish and two pillars supported by lotus pedestals: one pillar is crowned with a *cakra*, and the second with an elephant. In each corner there is a conventional quatrefoil.

V. S. Agrawala, *Guide to Archaeological Section, Provincial Museum, Lucknow*, 1940, Pl. V. G. Buhler, *Epigraphia Indica*, Vol. II, 1894, p. 207, Inscription No. XXX. V. A. Smith, *The Jain Stupa of Mathurā*, Allahabad, 1901, Pl. VII. J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. LIV, Fig. a. A. K. Coomaraswamy, *Elements of Buddhist Iconography*, 1935, Pl. IV, Fig. 16. J. E. van Lohuizen-de Leeuw, *The 'Scythian' Period*, 1949, frontispiece.

- 52 (89) RAILING PILLAR with female figure carrying a birdcage: red sandstone. From Kankālī Tīlā, Mathurā, United Provinces. Kushān, 2nd century A.D. H. 129 cm. Lent by Indian Museum, Calcutta (M.15a).

The figure stands on the back of a dwarf, holding the birdcage in her right hand, the left hand resting lightly on her hip. She wears a six-stringed girdle with an elaborate clasp. A sash hangs from her left hip, and a ridge across her feet indicates a skirt of transparent muslin. Above her head there is a balcony supporting a woman engaged in her toilet assisted by an attendant. The reverse side of the pillar is

divided into three panels, depicting scenes in the story of Devadatta's attempt to destroy the Buddha through the agency of a mad elephant. In the upper panel, Devadatta is seen soliciting the Buddha; the middle panel shows the meeting between the Buddha and the mad elephant, Nālāgiri, with the latter kneeling in subjugation; and the lower panel shows the elephant attacking Devadatta. On each side of the pillar there are three mortises for the reception of cross-bars.

J. Anderson, *Catalogue of the Archaeological Collections, Indian Museum*, 1883, Pt. 1, pp. 186-8. A. Cunningham, *Arch. Survey Report*, Vol. III, 1871-2, Pl. VII (illustrating both sides of the pillar). J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. XIX, Fig. a.

PLATE 7 (right).

- 53 (71) RAILING PILLAR with the figure of a girl bathing under a waterfall: red sandstone. From Kankālī Tīlā, Mathurā, United Provinces. Kushān, 2nd century A.D. H. 73 cm. Lent by the Provincial Museum, Lucknow (J.278).

The figure stands on a plinth engraved with trefoils indicating water. Above her head there is a conventional representation of rocks and a waterfall issuing from them. She stoops slightly in the act of washing herself, with the water falling down her back. She is nude except for a light girdle, a necklace, bracelets and anklets. Her hair hangs down behind. The reverse of the pillar is decorated with two full lotus medallions and two half-medallions. On each side there are three mortises for the reception of cross-bars.

V. S. Agrawala, *Guide to Archaeological Section, Provincial Museum, Lucknow*, 1940, Pl. IX, Fig. 10. V. A. Smith, *The Jain Stupa of Mathurā*, Allahabad, 1901, Pl. LXIII.

PLATE 8 (right).

Sculpture

- 54 (70) RAILING PILLAR with the figure of an Amazon palace guard: red sandstone. From Kankālī Tīlā, Mathurā, United Provinces. Kushān, 2nd century A.D. H. 86 cm.
Lent by the Provincial Museum, Lucknow (J.275).

The figure holds in her left hand a sword or mace (now partly damaged). The right hand is raised above her head, holding the flowering branches of a Kadamba tree. She stands on a plinth supported by two conventional lions rampant. She is nude except for a light girdle and a sash draped from her left hip. Her waved hair is parted in the middle. Other details include large ear ornaments of coiled palm leaves; a necklace; armlets, and nine bangles on each forearm. The reverse of the pillar is decorated with two full floral medallions and two half-medallions. On each side there are three mortises for the reception of cross-bars.

V. S. Agrawala, *Guide to Archæological Section, Provincial Museum, Lucknow*, 1940, Pl. IX, Fig. 9.
V. A. Smith, *The Jain Stūpa of Mathurā*, Allahabad, 1901, Pl. LXII.

PLATE 8 (*left*).

- 55 (84) RAILING PILLAR with female figure: red sandstone. From Buteswar, Mathurā, United Provinces. Kushān, 2nd century A.D. H. 102 cm.
Lent by Indian Museum, Calcutta (M.4).

The figure stands on the back of a dwarf, with hands behind her head. She wears a four-stringed girdle, and the ridge across her feet indicates a skirt of transparent muslin. A sash is draped from her left hip. Other details include a necklace, ear ornaments, bangles, and large anklets. Above her head there is an empty arched niche.

A. Cunningham, *Arch. Survey Report*, Vol. III, 1871-2, Pl. XI, Fig. B. *Burlington Magazine*, Vol. XC, No. 539, 1948, Plate I.

PLATE 7 (*left*).

- 56 (67) RAILING PILLAR with female figure holding an Asoka branch: red sandstone. From Mathurā, United Provinces. Kushān, 2nd century A.D. H. 64.5 cm.
Lent by Curzon Museum, Muttra (J.55).

The figure is supported on her right leg, the foot being damaged. The left leg is bent, with the foot touching the trunk of the tree. The left hand holds the branch, and the right hand rests on her hip. She wears a four-stringed beaded girdle and a sash; a high headdress apparently of cloth; fifteen bangles and a bracelet on each wrist; a necklace, and large anklets. The reverse of the pillar is decorated with two full and one half lotus-medallions. On each side there are three mortises for the reception of cross-bars.

J. P. Vogel, *Catalogue of the Archæological Museum, Mathurā*, 1910, p. 135; and *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. XVII, Fig. a. W. Cohn, *Indische Plastik*, 1922, p. 19 (*left*).

PLATE 9 (*left*).

- 57 (68) RAILING PILLAR with female figure: red sandstone. From Mathurā, United Provinces. Kushān, 2nd century A.D. H. 63 cm.
Lent by Curzon Museum, Muttra (J.16).

The standing female figure holds in her right hand lotus-buds which a dwarf, crouching at her feet, is stretching out both hands to receive. The pillar is broken above the level of her ankles, the lower part being missing. She wears a four-stringed beaded girdle with sash. At the waist above the girdle there is a ridge, indicating the upper edge of a transparent muslin waistcloth. The hair is tied up in complicated fashion, and behind her head there is a curtain draped between pilasters, of which the capitals only are visible. A female head looks over the curtain. On the reverse of the pillar are two lotus medallions; the third, probably a half-medallion, is missing. On each side there are three mortises for the reception of cross-bars.

Sculpture

A. Cunningham, *Arch. Survey Reports*, Vol. XVII, 1884, Pl. XXXI. J. P. Vogel, *Catalogue of the Archaeological Museum, Mathurā*, 1910, p. 146. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. XX, Fig. 73.

PLATE 9 (right).

- 58 (87) FREE-STANDING PILLAR with female figure: red sandstone. From Jamālpur, Mathurā, United Provinces. Kushān, early 2nd century A.D. H. 116 cm.

Lent by the Provincial Museum, Lucknow (B.89).

The figure, standing on two lotus flowers which spring from a globular jar, holds her right breast with the left hand. She wears a beaded girdle and a thin sash. A ridge across her feet indicates a skirt of transparent muslin. Other details include necklaces (one beaded and hanging between the breasts), armlets, bangles and anklets. On the reverse side there is a flowering lotus creeper with two birds.

V. S. Agrawala, *Guide to Archaeological Section, Provincial Museum, Mathurā*, 1940, Pl. VIII. A. Cunningham, *Arch. Survey Report*, Vol. I, 1862-5, Pl. XL. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. XX, Fig. 74.

- 59 (65) RELIEF PANEL depicting Indra's visit to the Buddha: red sandstone. From Mathurā, United Provinces. Kushān, 2nd century A.D. H. 60 cm. W. 133 cm.

Lent by Indian Museum, Calcutta (M.7).

A fragment depicting the Buddha seated in the cave to the right, while Indra followed by a *cauri*-bearer and the elephant, Airavata, approach from the left. The Buddha is portrayed with a halo and *ushnīsha*, but not with curly hair. The right hand, now damaged, is raised in *abhaya mudrā* (giving assurance). On the outside of the cave are depicted a lion, a monkey, a peacock and two lizards. Indra, distinguished by his cylindrical headgear, stands with hands in *anjali* pose. The elephant is caparisoned and

carries flowers and fruits in its trunk. To the right of the cave, the lower half of a male figure playing a harp is visible.

J. Anderson, *Catalogue of Archaeological Collections in the Indian Museum*, 1883, Pt. I, pp. 182-3. J. Burgess, *Ancient Monuments*, 1897, Vol. I, Pl. 60, Fig. I. J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. LIII, Fig. b. T. Bloch, *Proceedings of Asiatic Soc. of Bengal*, Jan.-Dec., 1898.

PLATE 14 (below).

- 60 (64) SECTION OF A BRACKET with a female figure: red sandstone. From Mathurā, United Provinces. Kushān, 2nd century A.D. H. 51 cm. W. 20 cm.

Lent by Victoria and Albert Museum (I.M. 73-1927).

This piece comprises one face of a bracket which has been split in two halves (the other half is in the same Museum, No. I.M. 72-1927). Carved in high relief, it depicts a standing female figure with her body conforming to the curve of the bracket. Her left hand holds the branch of a flowering Asoka tree. The figure wears a five-stringed beaded girdle, and across the hips above the girdle there is a ridge indicating the upper skirt of a transparent muslin waistcloth. Details include a beaded necklace, bangles and heavy earrings.

J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. XII.

- 61 (207) BODHISATTVA: red sandstone. Provenance unknown. Kushān, early 2nd century A.D. H. 177 cm.

Lent by the Curzon Museum, Muttra (A.40).

Large standing figure with head and arms missing. The left hand probably rested on the hip, where the stone is broken. The upper half is nude except for two necklaces, one flat and the other probably a torque. A scarf draped from the left shoulder passes round the right leg below the knee and is carried up the centre of the back. The waistcloth is secured by a plain

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flat belt and a sash, the latter knotted near the right hip. The ends of the cloth hang between the legs in loose folds. On both sides near the feet there are traces of small human figures.

J. P. Vogel, *Catalogue of Archæological Museum, Mathurā*, 1910, p. 56. V. A. Smith, *History of Fine Art in India and Ceylon*, 1911, Fig. 94. Cf. *Annual Report, Archæological Survey of India*, 1904-5, Pl. XXVI; and A. Cunningham, *Archæological Survey Report*, 1871-2, Vol. III, Pl. XI, Fig. D.

PLATE 24.

- 62 (69) FRAGMENT OF AN ARCH: red sandstone. From Jamālpur, Mathurā, United Provinces. Kushān, 2nd century A.D. H. 94 cm. W. 80 cm.

Lent by Curzon Museum, Muttra (I.1).

The arch is carved in low relief on both faces, each divided by three concentric bands filled with Makaras and worshippers. The spandrel on each side depicts a mythical bird with hooked beak and peacock-tail. On one face the three bands are filled with the following scenes:

Top: adoration of the Alms-box of the Buddha.

Centre: adoration of the Buddha in person, who is seated in *padmāsana*, with his right hand in *abhaya mudrā*.

Bottom: adoration of a Bodhisattva (possibly Sākyamuni) who is seated in *padmāsana* under a tree, with his hands in *dhyāna mudrā*.

On the reverse side, the following scenes are depicted between the concentric bands:

Top: adoration of the Buddha's headdress in the Trayastrimsa heaven.

Centre: adoration of the Bodhisattva Maitreya.

Bottom (badly defaced): two worshippers.

J. P. Vogel, *Catalogue of the Archæological Museum, Mathurā*, 1910, p. 133; *Annual Report, A.S.I.*, 1906-7, Pl. LVI, and *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. LVI. L. Bachhofer, *Early Indian Sculpture*, 1929,

Vol. II, Pl. 103. A. K. Coomaraswamy, *Art Bulletin: College Art Assoc. of America*, Vol. IX, 1927, Figs. 36 and 38.

PLATE 12.

- 63 (85) FRAGMENT OF AN ARCH: red sandstone. From Kankālī Tilā, Mathurā, United Provinces. Kushān, 2nd century A.D. H. 99 cm. W. 77.5 cm.

Lent by the Provincial Museum, Lucknow (J.555).

The arch is carved in low relief on both faces, each face being divided by three concentric bands and filled with processional scenes. The spandrels are occupied by groups of worshippers. On one face the following details may be seen:

Top: a procession of girls carrying trays of offerings, followed by two roofed carriages drawn by bullocks, and a dog.

Centre: a procession of floating figures carrying flowers and long trailing garlands.

Bottom: a procession including two roofed carriages, one drawn by horses and the second by bullocks. A seated image is just visible at the break, but is not identifiable.

On the reverse side the processions are composed of mythical monsters with riders. A seated image is partly visible in each section near the break, but none is identifiable. On both sides the bands are carved with conventional floral patterns.

V. A. Smith, *The Jain Stūpa of Mathurā*, Allahabad, 1901, Pls. XIX and XX. J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. LVII. *Cambridge History of India*, Vol. I, 1922, Pl. XXIV, Fig. 66.

PLATE 13.

- 64 (66) MALE HEAD with high conical cap: red sandstone. From Mathurā, United Provinces. Kushān, 2nd century A.D. H. 42.5 cm.

Lent by Curzon Museum, Muttra (G.32).

The head is carved in the round. The eyebrows

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are ridged and the eyelids unusually large. The nose is defaced. The conical cap of Iranian type appears in other Mathurā sculptures (cf. Vogel in *Ars Asiatica* below), including a railing pillar (cf. Smith below), and in Gandhāra sculpture (cf. Vogel in *B.E.F.E.O.* below).

Cf. J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. IV, Fig. b; and *B.E.F.E.O.*, Vol. III, 1903, pp. 150. V. A. Smith, *History of Fine Art in India and Ceylon*, 1911, Fig. 91.

PLATE 14 (*top, right*).

- 65 (72) MALE HEAD: red sandstone. From Mathurā, United Provinces. Kushān, 2nd century A.D. H. 27 cm.

Lent by Curzon Museum, Muttra (No. 2827).

The head, carved in the round, has a drooping moustache and ridged eyebrows. The nose, ears and headdress are defaced.

Burlington Magazine, Vol. CX, No. 539, 1948, Fig. 11.

PLATE 14 (*top, left*).

- 66 (83) GIRL'S HEAD: red sandstone. From Mathurā, United Provinces. Kushān, 2nd century A.D. H. 36.5 cm.

Lent by Curzon Museum, Muttra.

The head is carved in the round, the nose, the chin and the back of the headdress being damaged. The eyebrows are ridged. The hair is dressed in a circular pattern over the forehead and is ornamented with a central chain and pendant.

- 67 (81) SLAB illustrating Māyā's Dream and other scenes relating to the story of the Buddha's nativity: limestone. From Amarāvati, Madras Presidency. Āndhra, c. 100 A.D. H. 160 cm. W. 97 cm.

Lent by British Museum (No. 44).

Carved in low relief and divided into four panels. The upper right panel illustrates the Dream of Māyā Devī (the descent and entry into her womb of the Bodhisattva in the form of a White Elephant). The Queen is seen sleeping on her couch with a female attendant, also

asleep, sitting in the foreground; the Four Great Earth-Guardians stand at the four corners of the room, and a lamp at her side indicates that it is night. The left upper panel shows the Queen narrating the Dream to King Suddhodana, with two Brahmin interpreters in the foreground. The lower right panel illustrates the Nativity: the Queen, holding the branch of an Asoka tree with her left hand, has miraculously given birth to the infant from her right side. The presence of the infant is indicated by two small footmarks on the cloth held by the Four Great Earth-Guardians. The lower left panel illustrates the presentation of the infant at the shrine of the Yaksha Sakyavardhana: the Yaksha, wearing a turban, is depicted rising out of the plinth at the base of the tree, while the infant Bodhisattva is presented to him on a cloth, the sacred presence being indicated by the symbol of the foot-prints.

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. XCI, Fig. 4. A. K. Coomaraswamy, *Yakshas*, 1928, Vol. I, Pl. XX.

PLATE 15.

- 68 (79) SECTION OF A RAILING PILLAR depicting a processional scene with elephant, horsemen and infantry: limestone. From Amarāvati, Madras Presidency. Āndhra, 2nd century A.D. H. 176 cm. W. 53.5 cm.

Lent by British Museum (No. 37).

Carved in low relief with unidentified narrative scenes between two lotus medallions (the upper one a half-medallion). One scene shows a royal figure enthroned, receiving a man and a woman; immediately below, a line of foot soldiers are guarding the city wall. Lower down, foot soldiers, followed by horsemen and an elephant with two riders, are sallying forth in spirited procession. A dedicatory inscription on the top records the names of the donors (see Fergusson below, Appendix E, No. XIII).

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. LXI, Fig. 1. J. Burgess, *The Buddhist Stupas of Amarāvati and Jagguyyapeta*, 1887, Fig. 8.

PLATE 16 (*right*).



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SECTION OF A RAILING PILLAR depicting Prince Siddhārtha riding away from Kapilavastu and other scenes: limestone. From Amarāvati, Madras Presidency. Āndhra, 2nd century A.D. H. 247 cm. W. 84.5 cm.

Lent by British Museum (No. 7).

Carved in low relief, with a roundel near the top depicting a central figure on horseback. The figure represents Prince Siddhārtha leaving Kapilavastu, as the first step on his road to enlightenment as the Buddha. He is portrayed with a halo, and an attendant holds an umbrella of state (*chattrā*) over his head. Two *cauri*-bearers accompany him, and he is surrounded by rejoicing figures, some with musical instruments. Below the roundel, there are three small empanelled scenes: the one on the left shows a man, accompanied by other figures, bearing the Bodhisattva's headdress on a tray; the centre panel shows Prince Siddhārtha enthroned with the horse Kanthaka beside him, and in the foreground three men in reverential attitudes; the panel on the right shows worshippers before the Wheel of Law (*dharmacakra*) and a relic casket on a throne, the two deer in the foreground identifying the subject as the First Sermon. Further below, there is a three-quarter-full medallion of conventional lotus pattern, and a horizontal band with two Makaras, a lion, and a leogryph.

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. LIX (*left*). J. Burgess, *The Buddhist Stupas*, 1887, Fig. 22.

PLATE 16 (*left*).

- 70 (73) SLAB depicting a Stūpa and a five-hooded serpent: limestone. From Amarāvati, Madras Presidency. Āndhra, 2nd century A.D. H. 136 cm. W. 80 cm.

Lent by British Museum (No. 39).

Carved in low relief, the Stūpa has a cylindrical base and hemispherical dome, the latter surmounted by a square *harmikā* and a large number of umbrellas (*chattras*) represented fancifully like a cloud. The five-hooded serpent is coiled

at the base of the Stūpa between two pilasters. The rim of the base and the square *harmikā* are ornamented with Stūpa-railings.

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. XCI, Fig. 2.

- 71 (76) ROUNDDEL with a Nāga Rāja and others worshipping a relic casket in the form of a Stūpa: limestone. From Amarāvati, Madras Presidency. Āndhra, 2nd century A.D. W. 85.5 cm.

Lent by British Museum (No. 8).

Carved in low relief, the casket is on a throne in the centre, and behind it stands the Nāga Rāja with a seven-headed snake hood. On each side of him there is a *cauri*-bearer, and above him, a canopy. On either side of the *cauri*-bearers, there are two female figures with hands clasped over their heads. In front of the throne six semi-nude girls with snake hoods are posed in attitudes of ecstatic worship. To the left of the throne, another semi-nude girl is taking a garland from a tray carried on the head of an attendant and is apparently about to place it over the relic casket. Behind the Nāga Rāja there are rows of men watching the proceedings. The roundel is cracked across the centre and the edges are badly damaged in two places.

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. LXII (*top*). A. Foucher, *Revue des arts Asiatiques*, Vol. V, 1928, Pl. XI, Fig. 2. L. Bachhofer, *Early Indian Sculpture*, 1929, Pl. 117 (*right*).

- 72 (78) ROUNDDEL, depicting court scene with musicians: limestone. From Amarāvati, Madras Presidency. Āndhra, 2nd century A.D. W. 82 cm.

Lent by British Museum (No. 12).

Carved in low relief and divided into two scenes. The main scene depicts two princely figures on a couch, being entertained by female musicians and singers. The music is provided by 18 women: some are playing on harps, some on drums, some on flutes, and one on a conch-shell trumpet. One woman appears to be con-

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ducting in the foreground, and another, with one foot on a stool, is apparently singing. Other women, some with fans and fly-whisks, crowd behind the couch watching the proceedings, and two of them have privileged positions on large stools at either side. The second scene, which covers only a small section of the roundel on the left, is divided from the main scene by a vertical wall and draped curtains. It shows a woman holding her right hand to her head in a gesture of distress, and in the left hand, a lamp, indicating that it is night. Two male figures stand beside her. The two scenes probably illustrate the Mūga-Pakkha Jātaka, the figures on the settee being King Kasirāja and his son, Temiya.

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. LXII (*bottom*). K. de B. Codrington, *Ancient India*, 1926, Pl. XXVI, Fig. c. L. Bachhofer, *Early Indian Sculpture*, 1929, Pl. 117 (*left*). S. Kramrisch, *Indian Sculpture*, 1933, Pl. XV, Fig. 49. C. Marcel Dubois, *Revue des arts Asiatiques*, 1937, Pl. XV, Fig. 4.

- 73 (75) **ROUNDEL**, depicting the worship of relics placed on a throne, behind which is a Pillar of Fire: limestone. From Amarāvati, Madras Presidency. Āndhra, 2nd century A.D. H. 88.5 cm. W. 103.5 cm.

Lent by British Museum (No. 27).

Carved in low relief, depicting in the centre the Pillar of Fire as a spiral column, and in front of it the throne with the relics. A *cauri*-bearer stands on each side of the Pillar, and on either side are monks worshipping. One man is playing a harp. The scene of worship is enclosed by walls on two sides. The scene is probably to be associated with the distribution of the Buddha's relics.

J. Burgess, *The Buddhist Stupas*, 1887, Pl. XVII, Fig. 4. A. K. Coomaraswamy, *Elements of Buddhist Iconography*, 1935, Pl. II, Fig. 6.

- 74 (80) **FRAGMENT OF RAIL COPING** with garland bearers: limestone. From Amarāvati,

Madras Presidency. Āndhra, 2nd century A.D. H. 83 cm. W. 103 cm.

Lent by British Museum (No. 31).

Carved in low relief, depicting a large undulating garland supported on the shoulders of two male figures wearing waistcloths and turbans. The lower loop of the garland is ornamented with a medallion depicting a throne beneath a tree surrounded by four worshippers. In the upper space enclosed by the loop of the garland there is a small Stūpa with a worshipper on each side. The garland is decorated with a pattern of oblique bands, each containing different floral motifs. A horizontal band at the top of the coping is decorated with quatrefoils, and another band at the bottom shows a continuous floral stem interspersed with lions.

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. LVI, Fig. 3. V. A. Smith, *History of Fine Art in India and Ceylon*, 1911, Fig. 103.

- 75 (74) **FRAGMENT OF A SLAB** depicting a Rāja with four attendant figures: limestone. From Amarāvati, Madras Presidency. Āndhra, late 2nd century A.D. H. 172 cm. W. 112 cm. Lent by British Museum (No. 49).

The slab is carved in low relief and shows one complete panel and part of a second above. The complete panel depicts a royal figure standing in the centre with hands in *anjali* pose. A female attendant on his right holds an umbrella of state (*chattrā*) over him, while another female on his left holds a fly-whisk, and a third stands behind her. On his right stands a male figure. The female attendants are richly ornamented in the conventional manner of the period. The Rāja wears a waistcloth secured with a girdle, and a jewelled turban. The plinth on which the figures stand is engraved with a Stūpa-railing. Above the figures is a partly illegible inscription recording the name of the donor (see Fergusson below, Appendix E, No. XIX). The small visible portion of the upper panel shows two couchant deer before a

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stone slab, and on each side the lower half of a seated figure.

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. XCV, Fig. 3.

PLATE 17.

- 76 (82) RELIEF SLAB depicting a Stūpa with a standing figure of the Buddha; and a smaller slab with a pillar supporting the Wheel of the Law: limestone. From Amarāvati, Madras Presidency. Āndhra, c. 200 A.D. H. 138 cm. W. 109 cm.
Lent by British Museum (Nos. 70 and 82/10/10/1).

The Buddha is depicted standing in the gateway of the Stūpa-railing, with his right hand in *abhaya mudrā* (giving assurance). His robes hang in loose folds, and he is portrayed with a halo. There are two pairs of guardian lions on either side. The Stūpa-base is divided into many small empanelled scenes apparently without narrative sequence. The dome of the Stūpa is elaborately garlanded and surmounted by a cubical *harmikā*, with a support for the usual umbrella, which is not visible. The upper corners of the slab are filled with flying figures. Above the figure of the Buddha, on the face of the Stūpa, there are five pilasters or steles bearing a partly illegible inscription recording the names of donors (see Fergusson below, Appendix E, No. VIII).

J. Fergusson, *Tree and Serpent Worship*, 1868, Pl. LXXVII.

PLATE 18.

- 77 (164) CAPARISONED BULL: cream terra-cotta, moulded. From Kondapur, Hyderābād State. Āndhra, 2nd–3rd century A.D. H. 6.2 cm.
Lent by the Government Museum, Hyderabad.
The bull is humped and wears festal garlands on its horns and round its neck and body.
S. Piggott, *Burlington Magazine*, Vol. XC, No. 539, 1948, Fig. 10 (centre). K. de B. Cod-

ington, *Geographical Magazine*, Vol. XXI, No. 5, 1948, p. 163.

PLATE 23 (below).

- 78 (152) LION: cream terra-cotta, moulded. From Kondapur, Hyderābād State. Āndhra, 2nd–3rd century A.D. H. 6 cm.
Lent by the Government Museum, Hyderabad.
The lion is depicted standing, the mane being formally treated.

S. Piggott, *Burlington Magazine*, Vol. XC, No. 539, 1948, Fig. 10 (left).

PLATE 23 (below).

- 79 (171) CAPARISONED HORSE: cream terra-cotta, moulded. From Kondapur, Hyderābād State. Āndhra, 2nd–3rd century A.D. H. 6.7 cm.
Lent by the Government Museum, Hyderabad.
The horse is depicted standing, saddled and harnessed.

S. Piggott, *Burlington Magazine*, Vol. XC, No. 539, 1948, Fig. 10 (right).

PLATE 23 (below).

- 80 (145) FEMALE HEAD: cream terra-cotta, moulded. From Kondapur, Hyderābād State. Āndhra, 2nd–3rd century A.D. H. 4.5 cm.
Lent by the Government Museum, Hyderabad.
The figure wears a jewelled tiara and ear pendants.

- 81 (174) MALE HEAD: terra-cotta, moulded. From Kondapur, Hyderābād State. Āndhra, 2nd–3rd century A.D. H. 3.3 cm.
Lent by the Government Museum, Hyderabad.
The head is notable for its long straight hair which terminates in curls at the level of the neck.

- 82 (359) MALE BUST: limestone. From Panigiri, Nalgonda Dt., Hyderābād State, c. 200 A.D. H. 17 cm.
Lent by the Government Museum, Hyderabad.
A nude figure looking upwards, with the head thrown back.

Sculpture

- 83 (32) TRIRATNA: incised ivory, lac filled. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 84 (33) DUCKS face to face: incised ivory, lac filled. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 85 (34) LEOGRYPHS: incised ivory, lac filled. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 86 (35) RIDERS ON AN ELEPHANT: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 87 (36) BUDDHIST RAILING: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 88 (37) LEAVES AND FLOWERS OF THE ASOKA TREE: incised ivory, lac filled. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 89 (38) LEAVES AND FLOWERS OF THE ASOKA TREE: incised ivory, lac filled. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 90 (39) ROSETTE AND QUATREFOIL BAND: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 91 (40) ROSETTE AND QUATREFOIL BAND: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 92 (41) MAKARA SCROLL: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 93 (42) WOMEN standing under a Torana archway. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
Burlington Magazine, Vol. XC, No. 539, 1943, Fig. 13.
- 94 (43) TWO SEATED WOMEN: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 95 (44) GODDESS AND EAGLE with Makara scroll: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 96 (45) ATLAS FIGURE: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 97 (46) ATLAS FIGURE: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 98 (47) ROSETTE BAND: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 99 (48) FLYING DUCKS: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 100 (49) BUDDHIST RAILING: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.
- 101 (50) GARUDA FRIEZE: carved ivory. From Begram, Afghanistan, 1st-3rd century A.D.
Lent by Musée Guimet, Paris.

Sculpture

- 102** (51) FRIEZE OF DUCKS: carved ivory. From Begram, Afghanistan, 1st–3rd century A.D.
Lent by Musée Guimet, Paris.
- 103** (52) LEOGRYPHS: incised ivory, lac filled. From Begram, Afghanistan, 1st–3rd century A.D.
Lent by Musée Guimet, Paris.
- 104** (53) LEAVES AND FLOWERS OF THE ASOKA TREE: incised ivory, lac filled. From Begram, Afghanistan, 1st–3rd century A.D.
Lent by Musée Guimet, Paris.

4. GANDHARA SCULPTURE, AND MINOR ANTIQUITIES: 1ST–7TH CENTURY A.D.

- 105** (103) BODHISATTVA MAITREYA: schist. From Mora Morādu monastery, Taxila. Gandhāra, 2nd–4th century A.D. H. 102 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The figure is moustached and has wavy hair which is dressed in a complicated fashion with a beaded net, ornamented in front with a *trisūla*. The forearms, which were carved separately and dowelled at the elbows, are missing, and the halo is also missing. The figure wears ear pendants in the form of lions; a flat torque; a heavy necklace with a clasp of human figures; three chains with amulets attached; an armlet and sandals. The robes, which leave the right shoulder bare, are deeply undercut. The figure stands on a rectangular pedestal carved with rosettes.
J. Marshall, *Annual Report, A.S.I.*, 1915–16, Pl. XXIV (a).
- 106** (101) STANDING BODHISATTVA: schist. From Ranighat, N.W. Frontier Province. Gandhāra, 2nd–4th century A.D. H. 130 cm.
Lent by Central Museum, Lahore (No. 6).
The figure stands upon a base on which is depicted the Buddha's Begging Bowl with two worshippers on either side. He is moustached and wears an ornate turban with the ends of the royal diadem displayed to the left. Other details include a flat torque; an ornate necklace; two cords with amulets attached; arm-
- lets; bracelets, and sandals. The drapery is deeply undercut. To the right hangs the waist girdle. The proper right forearm, which was carved separately and dowelled at the elbow, is missing.
J. Burgess, *Ancient Monuments of India*, 1897, Vol. I, Pl. 86. A. Foucher, *L'art gréco-bouddhique du Gandhāra*, Tome II, 1918, Fig. 417.
- 107** (102) BODHISATTVA MAITREYA: schist. From N.W. Frontier Province. Gandhāra, 2nd–4th century A.D. H. 105 cm.
Lent by Messrs. Spink and Sons Ltd., London.
A standing figure, carrying the *amrita* flask in the left hand. The lower part of the legs and the right forearm (which was cut separately and dowelled at the elbow) are missing. He is moustached and his curled hair is dressed in a complicated fashion, bound by a chain ornament with the half-moon in the centre. He wears a flat torque, a heavy necklace with half-human and half-animal clasps, three chains with charm cases attached, an armlet, and bracelets. To the right hangs the heavy tassel of the girdle. The figure shows traces of gilding on the body.
- 108** (136) STANDING BUDDHA: sandstone. Provenance unknown. Probably Gandhāra, 5th century A.D. H. 41 cm.
Lent by Murray Adams-Acton, London; now in the collection of Sir William Burrell,

Sculpture

Hutton Castle, Berwick-on-Tweed, Scotland. A headless figure with the right hand in *abhaya mudrā* (giving assurance) and the left hand holding the hem of the garment. The robes cover both shoulders and cling closely to the body. The folds of the drapery are treated in flowing lines in low relief.

PLATE 20 (top right).

- 109 (142) SEATED BUDDHA: schist. From N.W. Frontier Province. Gandhāra, 2nd–4th century A.D. H. 61 cm.

Lent by Major-General Sir Neil Malcolm, K.C.B., D.S.O., London.

A haloed figure seated in *padmāsana*, with the right arm and the right leg missing. The left hand holds an unidentified object. The robes cover both shoulders and hang in loose folds. The hair is waved and covers a prominent *ushnīsha*. The eyes are sharply pointed, and there is an *ūrṇā* above the bridge of the nose.

- 110 (96) BUDDHA: schist. From Gandhāra (provenance unknown), 2nd–4th century A.D. H. 77 cm.

Lent by Central Museum, Lahore (No. 573). The upper half of a seated Buddha with hands in *dharmacakra mudrā* (teaching). The lower part from the waist downwards is missing; and the chin and the halo are damaged. The figure is moustached, the hair represented by wavy lines which cover a prominent *ushnīsha*. The right shoulder is not covered by the robes, and there are no ornaments or jewellery.

- 111 (106) RELIEF PANEL depicting the Buddha in a goat-cart, symbol of the Lesser Vehicle (Hīnayāna): schist. From Gandhāra (provenance unknown), 2nd–4th century A.D. H. 32 cm. W. 35 cm.

Lent by Major-General H. L. Haughton, C.B., C.I.E., C.B.E., and now in Victoria and Albert Museum (I.S. 51–1948).

The Buddha is portrayed as seated in a goat-

cart drawn by two rams, the reins being held by a male figure in the centre. Behind the Buddha there is a monk and a second male attendant, and above them a tree. To the left of the tree is a male figure carrying a box-like object in the left hand, his long hair knotted in Brahmin fashion. To the left again are three male figures, each apparently with an *ushnīsha*: two of them are carrying small boxes in the left hand and boards with handles, possibly for writing, in the right hand. The use of the goat-cart in the symbolism of the Triyāna (Three Vehicles) is known in Chinese sculpture (see Ecke and Demieville below).

Burlington Magazine, Vol. XC, No. 539, 1948, Fig. 14. Cf. G. Ecke and P. Demieville, *The Twin Pagodas of Zayton*, Harvard-Yenching Institute Monograph Series Vol. II, Cambridge, Mass., 1935, Pl. 36.

PLATE 19 (below).

- 112 (91) RELIEF PANEL depicting the infant Candaka and the birth of the foal Kanthaka: schist. From Gandhāra (provenance unknown), 2nd–4th century A.D. H. 21.5 cm. W. 35.5 cm.

Lent by Central Museum, Lahore (No. 1966).

The panel depicts the mare in the centre feeding from a large vessel and attended by the father of Candaka. The foal Kanthaka stands under the mare. On the right the mother is seated on a chair with the infant Candaka in her arms. Behind the group is a brick wall, over which peer six horses (three with their heads missing). Behind them are two trees.

H. Hargreaves, *The Buddha Story in Stone*, Calcutta, 1914, Fig. VII. H. Buchthal, *The Western Aspects of Gandhāra Sculpture*, 1945, Fig. 32.

- 113 (92) RELIEF PANEL depicting scenes in the married life of Prince Siddhārtha: schist. From the vicinity of Jamrūd, N.W. Frontier Province, Gandhāra, 2nd–4th century A.D. H. 62 cm. W. 46.5 cm.

Lent by Central Museum, Lahore (No. 567).

Sculpture

The panel is divided into two scenes. The upper scene depicts the Prince and Yashodharā on a couch, the former reclining and the latter seated on the edge, attended by the party of female musicians and dancing girls with whom the King had surrounded him in the hope of attracting him to worldly things. Behind the pair there is an attendant holding a fan. The lower scene shows the Prince rising from the couch, on which Yashodharā is reclining, and about to leave the Palace as his first step on the road to enlightenment as the Buddha. From the left his attendant, Candaka, approaches, and on each side of the Prince there is a sleeping female musician with a drum. Under arched niches flanking the bedside scene there are pairs of female attendant figures, and on each arch a pair of birds. Behind a balustrade above the bedside scene there is a bull between two haloed deities representing the sun and the moon (see Foucher below).

J. Burgess, *Ancient Monuments of India*, 1897, Pl. 127; and *J.I.A.I.*, Vol. VIII, 1898, Pl. 12, Fig. 1. A Foucher, *L'art gréco-bouddhique du Gandhāra*, Tome II, 1918, Fig. 391. H. Hargreaves, *The Buddha Story in Stone*, 1914, Fig. XII.

- 114 (94) RELIEF PANEL depicting incidents in the story of Sumāgadhā: schist. From Sikrī, N.W. Frontier Province, Gandhāra, 2nd-4th century A.D. H. 34 cm. W. 50.5 cm.

Lent by Central Museum, Lahore (No. 2124).

The panel depicts three episodes in the story. On the right Sumāgadhā, the daughter of Anāthapindada, is seen stripped to the waist and chastising the naked ascetics at the house of her prospective father-in-law. The house is represented by a pillared platform, and on the top are seated her fiancé's parents. The father is bearded and looks angry, his right arm being extended as though intervening in the girl's struggle with the ascetics. Immediately above the figure of Sumāgadhā in the

first scene, she is again represented, this time turning her back on the house and perhaps appealing to the Buddha for his intervention. In the centre, in a third scene, the Buddha is seen descending from the Trayastrimsa heaven, enveloped in a flame-like aureola (*tejas*). On his proper right, Sumāgadhā is seen kneeling in adoration, and behind her there is a group of six male and female figures also paying homage.

A. Foucher, *L'art gréco-bouddhique du Gandhāra*, 1905, Tome I, Fig. 261.

PLATE 20 (*below*).

- 115 (93) RELIEF PANEL of the Renunciation: schist. From Gandhāra (provenance unknown), 2nd century A.D. H. 31 cm. W. 69 cm.

Lent by Peshawar Museum (No. 1975).

Princess Yashodharā is depicted sleeping on her bed, and the Buddha is in the act of rising from the same bed. To the left stands his charioteer, Candaka, holding the headdress in his left hand and the reins of the horse, Kanthaka, in his right.

- 116 (98) THE PARINIRVĀNA OR DEATH OF THE BUDDHA: schist. From Gandhāra (provenance unknown), 2nd-3rd century A.D. H. 41 cm. W. 123 cm.

Lent by Colonel D. H. Gordon, D.S.O., O.B.E., and now in Victoria and Albert Museum (I.S. 7-1948).

The lower part of a large composition portraying the Parinirvāna. Five figures are shown as seated beneath the couch on which the Buddha lies. To the left is the thunderbolt-bearer, Vajradhara, prostrated in grief, supported by another male figure. In the centre are two other mourners. To the right is a monk seated in *dhyāna mudrā* with his hands covered by part of his garment, and beside him a ringed tripod supporting a bag. The couch behind the figures is draped.

PLATE 19 (*above*)

Sculpture

- 117** (97) RELIEF PANEL with the Buddha's coffin: schist. From N.W. Frontier Province, Gandhāra, 2nd-3rd century A.D. H. 44.5 cm. W. 48 cm.
Lent by Indian Museum, Calcutta (No. 101).
The coffin, apparently made of wood in two halves, is resting on a throne. Behind the coffin are two monks standing between two Sala trees. Above the monks appears Vajradhara, the bearer of the thunderbolt, who is bearded. To the left stands a princely figure, possibly a Malla chief, and to the right a monk with covered head, holding the ringed tripod commonly shown in scenes of the Parinirvāna (see No. 98).
N. G. Majumdar, *Guide to Sculptures in the Indian Museum*, Pt. II, 1937, Pl. XI, Fig. a.
- 118** (95) FRAGMENT OF A RELIEF PANEL, depicting a fleeing woman and an elephant in an unidentified scene: schist. From Gandhāra (provenance unknown), 2nd-4th century A.D. H. 21.7 cm. W. 25.5 cm.
Lent by Central Museum, Lahore (No. 2023).
In the centre there is a pillar ornamented with a relief-garland. The elephant with a howdah is shown to the right. To the left there is a female, apparently running, with arms raised and her head turned back. The relief may be connected with the story of Devadatta and the mad elephant.
Cf. A. Foucher, *L'art gréco-bouddhique du Gandhāra*, Tome I, 1905, Figs. 74, 267 and 268.
- 119** (100) FLOWERS AND DEITIES: trap. Gandhāra (provenance unknown), 4th century A.D. H. 28 cm. W. 34 cm.
Lent by Peshawar Museum.
Decorative detail from a larger composition centred upon the Buddha figure. In the middle a haloed deity is shown rising from a flower with two attendants at either side holding umbrellas. These deities, which are depicted as half human and half flowers, belong to the ancient Indian tradition of tree spirits.
- 120** (105) FRIEZE depicting worshippers carrying lotuses: serpentine. Gandhāra (provenance unknown), 2nd-4th century A.D. H. 16 cm. W. 36 cm.
Lent by Peshawar Museum (No. 24 L).
The frieze depicts six male worshippers standing in a line, each carrying lotuses.
H. Hargreaves, *Handbook to Sculptures in Peshawar Museum*, 1930, Pl. 8, Fig. b.
- 121** (114) SLEEPING YASHODHARĀ: schist. Gandhāra (provenance unknown), 2nd-4th century A.D. H. 19 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
Fragment of a larger composition, showing the upper part of a sleeping female figure, wearing an embroidered headdress and a torque.
- 122** (112 and 128) TWO HANDS holding bunches of flowers: schist. Gandhāra (provenance unknown), 2nd-4th century A.D. L. 19 cm. and 20.5 cm.
Lent by Peshawar Museum.
The two pieces are fragments from a large composition.
- 123** (111, 119, 127 and 135) ATLAS FIGURES from a frieze. From Charsadda-Mardan area, N.W. Frontier Province. Gandhāra, 2nd-4th century A.D. Average height 16 cm.
Lent by Major-General H. L. Haughton, C.B., C.I.E., C.B.E., and now in Victoria and Albert Museum (I.S. 54-7-1948).
The four figures were originally winged, but those of No. 111 are now missing. Nos. 111 and 119 are bearded, and the other two are youthful figures. All except No. 119 have exposed genitals.
- 124** (137 and 139) TWO RELIEF FRAGMENTS, each showing a pair of worshippers: schist. Gandhāra (provenance unknown), 2nd-4th century A.D. H. 16 cm. and 19 cm.
Lent by Peshawar Museum.

Sculpture

These fragments are probably from the same frieze. No. 137 shows two worshippers under an arch scattering flowers. No. 139 shows another pair under a similar arch with offerings.

- 125** (138) RELIEF PANEL depicting women on a balcony: schist. From Sikrī, N.W. Frontier Province. Gandhāra, 2nd–4th century A.D. H. 34 cm. W. 24.5 cm.

Lent by Central Museum, Lahore (No. 2120).

The panel is a fragment of a larger composition of which the Buddha was the central figure. Above a balustrade, in three niches, are two male figures and a female figure, the latter, in the centre, holding a garland. The face of the figure on the left is damaged. Above, in an upper balcony, are also three figures, the centre one of which has the head veiled. The figure on the left is badly damaged.

A. Foucher, *L'Art gréco-bouddhique du Gandhāra*, 1905, Tome I, Fig. 100.

- 126** (120) STANDING BUDDHA: bronze. From Mohmands Territory, N.W. Frontier Province. Gandhāra, 3rd–4th century A.D. H. 30.7 cm.

Lent by Pierre Jeannerat, O.B.E., Radlett, Herts.

A standing figure with the right hand in *abhaya mudrā* (giving assurance), and the left hand holding the hem of the garment. The conventional close-curved hair covers a prominent *ushnīsha*. The robes hang in loose folds, covering both shoulders. The base is missing, but the image retains its *prabha torana* which has an ornamental fringe. A similar bronze Buddha of the same period is in the Victoria and Albert Museum (I.S. 12–1948).

PLATE 20 (*above, left*).

- 127** (160) STANDING FEMALE FIGURE holding a lotus: serpentine. From Sirkap, Taxila, W. Punjab. Gandhāra, early 2nd century A.D. H. 19.5 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

A caryatid, carved in the round, with a long pigtail hanging down the back. The figure holds a lotus in her right hand and the hem of her garment in the left. She wears a three-stringed beaded girdle and a *channivira*.

J. Marshall, *Annual Report, A.S.I.*, 1919–20, Pl. IX, Figs. 1 and 2; and *J.R.A.S.*, 1947, Pl. III, Fig. 2. Cf. *Annual Report, A.S.I.*, 1929–30, Pl. XVI, Figs. 1 and 2.

- 128** (140) SEATED BUDDHA: terra-cotta. Provenance unknown, 2nd–3rd century A.D. H. 63 cm.

Lent by Provincial Museum, Lucknow.

The figure is seated in *padmāsana*, with both forearms missing. The technique appears to have involved moulding and modelling, and the front of the base has been stamped with rosettes, deer and elephants. The robes cover both shoulders and the folds are indicated by oblique grooves. The conventional close-curved hair covers a prominent *ushnīsha*.

Cf. *Annual Report, A.S.I.*, 1909–10, Pl. XXXVIII.

- 129** (141) SEATED BUDDHA: lime composition. From Khyber Pass, Gandhāra, 2nd–4th century A.D. H. 48.5 cm.

Lent by Capt. John Hay.

The figure is seated in *padmāsana*, with the hands in *dhyāna mudrā*. The robes cover both shoulders and hang loosely. The hair is modelled to suggest curls and covers a prominent *ushnīsha*. The face and body appear to have been first moulded and then tooled.

- 130** (99) HEAD OF THE BUDDHA: lime composition, the face moulded and other parts modelled; formerly painted. From Gandhāra (provenance unknown), 4th–5th century A.D. H. 29 cm. W. 18 cm.

Lent by Victoria and Albert Museum (I.M. 3–1931).

Sculpture

The head is inclined to the proper right, and the eyes are cast slightly downwards. The hair is wavy and covers a prominent *ushnīsha*. There are traces of red paint on the lips and eyebrows.

PLATE 21.

- 131** (110) HEAD OF A BODHISATTVA: lime composition, the face moulded and other parts modelled; formerly painted. From Hadda, Afghanistan. Gandhāra, 4th–5th century A.D. H. 16 cm.

Lent by Victoria and Albert Museum (I.M. 172–1929).

The headdress consists of a cloth turban surmounted by a Sarpesh-like ornament with a tasselled centre. The hair is curled, and a pendant is worn in the left ear. There are traces of red paint.

- 132** (134) HEAD OF A MONK: lime composition, the face moulded and other parts modelled; formerly painted. From Hadda, Afghanistan. Gandhāra, 4th–5th century A.D. H. 13.5 cm. Lent by Victoria and Albert Museum (I.M. 168–1929).

A shaved head of the Roman Emperor type, with traces of red paint.

- 133** (113) BEARDED HEAD: lime composition, the face moulded and other parts modelled; formerly painted. From Hadda, Afghanistan. Gandhāra, 4th–5th century A.D. H. 14.5 cm. Lent by Victoria and Albert Museum (I.M. 171–1929).

A head of the Tired Zeus type, with curled locks, and traces of red paint on the lips.

- 134** (107) HEAD OF A YOUTH: lime composition, the face moulded and other parts modelled. From Gandhāra (provenance unknown), 4th–5th century A.D. H. 28 cm. Lent by Victoria and Albert Museum (I.M. 200–1937).

The hair is curled and dressed in a complicated fashion with a top-knot.

- 135** (133) MALE HEAD, possibly one of Mara's soldiers: lime composition, the face moulded and other parts modelled. From Hadda, Afghanistan. Gandhāra, 4th–5th century A.D. H. 14 cm.

Lent by Victoria and Albert Museum (I.M. 201–1937).

The ears are slightly protruding, and the hair is dressed back in waves.

- 136** (129) MALE HEAD, possibly one of Mara's soldiers: lime composition, the face moulded and other parts modelled. From Hadda, Afghanistan. Gandhāra, 4th–5th century A.D. H. 15 cm.

Lent by Victoria and Albert Museum (I.M. 169–1929).

A head of the Wounded Galatian type, with a diadem and a loop of hair hanging over it.

- 137** (104) MALE HEAD, probably the Buddha: lime composition, moulded. Gandhāra (provenance unknown), 4th–5th century A.D. H. 41 cm. W. 25 cm.

Lent by Victoria and Albert Museum (I.M. 73–1939).

Only the face is complete, the back of the head having broken away. Traces of wavy hair are visible above the proper left ear (which is missing), and there are traces of red paint on the lips and eyelids.

- 138** (109) HEAD OF A YOUTH: lime composition, the face moulded and other parts modelled; formerly painted. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D. H. 12.5 cm.

Lent by Capt. John Hay.

The hair is dressed in a complicated fashion with a top-knot secured by a band. There are traces of red and black paint on the face.

Sculpture

- 139** (117) **MALE HEAD:** lime composition, the face moulded and other parts modelled; formerly painted. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D. H. 10 cm.
Lent by Capt. John Hay.
The hair is dressed into formal curls, and there are traces of red paint on the face.
- 140** (126) **MALE HEAD:** lime composition, the face moulded and other parts modelled. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D. H. 16 cm.
Lent by Capt. John Hay.
The hair is formally dressed and bound with a cord.
- 141** (124) **MALE HEAD:** lime composition, the face moulded and other parts modelled. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D. H. 21 cm.
Lent by Capt. John Hay.
The headdress consists of a cloth cap which reveals the side-locks exposed.
- 142** (118) **MALE HEAD,** probably a monk: lime composition, the face moulded and other parts modelled; formerly painted. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D. H. 17 cm.
Lent by Capt. John Hay.
The figure wears a head-cloth which passes under the chin. The face is wrinkled, and there are traces of red paint.
- 143** (116) **MALE HEAD:** lime composition, the face moulded and other parts modelled; formerly painted. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D.
Lent by Capt. John Hay.
The hair hangs in long curls, and round the forehead there is an ornamental band.
- 144** (122) **FEMALE HEAD:** lime composition, the face moulded and other parts modelled. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D. H. 16 cm.
Lent by Capt. John Hay.
The figure wears a head-cloth and a head-band (the latter with a fringe of pendent discs), both with Palmyran parallels (see Ingholt below).
H. Ingholt, *Studier over Palmyrensk Skulptur*, Copenhagen, 1928, Plates XIII, XIV, XV.
- 145** (121) **HEAD OF A RAM:** lime composition, moulded. From Khyber Pass, N.W. Frontier Province. Gandhāra, 5th century A.D. L. 20 cm.
Lent by Capt. John Hay.
A detail from a larger composition.
- 146** (150) **SKANDA:** serpentine. From Sahri Bahlol, N.W. Frontier Province. Gandhāra, 4th century A.D. H. 12 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.
Standing figure with the lower part of the legs and the right arm missing. Part of his special weapon (*sakti*), originally held in the right hand, is still visible. In the left hand he holds a cock. He wears a waistcloth, a sacred cord, a jewelled necklace and a tiara. Behind the head there is a circular nimbus.
- 147** (153) **COSMETIC DISH:** serpentine. Gandhāra (provenance unknown), 2nd century A.D. W. 10.8 cm.
Lent by Peshawar Museum (No. 988 M.).
The dish is circular and ornamented in low relief with two horsemen and an outer band of lotus petals.
- 148** (170) **CIRCULAR PLAQUE:** serpentine. Gandhāra (provenance unknown), 2nd–3rd century A.D. D. 11 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The plaque is carved in relief in the centre with a scene depicting a young man and a girl sporting among rocks. The border is scrolled and beaded.

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- 149** (188 and 201) TWO CIRCULAR CARVED PLAQUES: polished sandstone. Provenance unknown, 2nd century A.D. D. 10 cm. and 9 cm.
Lent by Curzon Museum, Muttra (Nos. 2471-2).
No. 188 is ornamented with scroll-work, and No. 201 has small human and animal figures set within an interlacing pattern.
- 150** (177) CARVED LID: steatite. From Taxila, W. Punjab, 1st-2nd century A.D. D. 4.4 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.
The lid is carved in relief on the under-side with four stylized tree-devices.
- 151** (183) MOTHER AND CHILD: terra-cotta, moulded. From Mora Morādu, N.W. Frontier Province, c. 50 B.C. H. 12 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.
The figure is seated with the child on her right knee. She apparently has a veil tied round her head, with a high top-knot. Details include large circular earrings and a flowing lower garment.
D. H. Gordon, *J.I.S.O.A.*, Vol. XI, 1943, Pl. XI, Fig. 3.
- 152** (180) LOVERS ON A COUCH: terra-cotta, moulded. From Kausambi, United Provinces, early 1st century A.D. H. 10.5 cm. W. 9 cm.
Lent by Provincial Museum, Lucknow (No. O.67).
- 153** (185) FEMALE FIGURE: terra-cotta, moulded. From Kausambi, United Provinces, 1st century A.D. H. 13.5 cm.
Lent by Municipal Museum, Allahabad (No. 84).
The figure is portrayed standing with hands clasped in front. She wears an elaborate turban, an ornamental girdle, large circular earrings and other jewellery including necklaces and beaded bracelets.
PLATE 4 (*below, right*).
- 154** (159) ELEPHANT AND RIDER: terra-cotta, moulded. From Mathurā, United Provinces, 1st century A.D. H. 13.5 cm.
Lent by Patna Museum.
The surface is smooth, and the details barely recognizable.
- 155** (190) FEMALE FIGURE: terra-cotta, moulded. From Patna, Bihar, 1st century A.D. H. 13.7 cm.
Lent by Patna Museum.
A standing figure wearing a veil over a broad and high conical headgear.
S. Kramrisch, *J.I.S.O.A.*, Vol. VII, 1939, Pl. IX, Fig. 5.
- 156** (146) FEMALE HEAD: terra-cotta, moulded. From Sahri Bahlol, N.W. Frontier Province, 1st century A.D. H. 9.2 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.
A mask face, Hellenistic in style, with ridged eyebrows, pointed eyes, and distinctly marked eyeballs.
D. H. Gordon, *J.I.S.O.A.*, Vol. XI, 1943, Pl. XV, Fig. 5.
- 157** (167) HORSE with rider and groom: terra-cotta, moulded. From Mathurā, United Provinces, late 1st century A.D. H. 11.5 cm.
Lent by Curzon Museum, Muttra (No. 2777).
A toy, originally running on a wheel and pushed with a stick inserted in a hole at the back of the base.
- 158** (193) RELIEF PLAQUE depicting a picnic party: terra-cotta, moulded. From Kausambi, United Provinces, c. 1st century A.D. W. 12.5 cm. L. 15 cm.
Lent by Indian Museum, Calcutta.
The relief depicts several people in a cart with food and music instruments.

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- 159** (179) NUDE GODDESS: terra-cotta, moulded. From Taxila, W. Punjab, 1st-2nd century A.D. W. 4.4 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.
A standing figure apparently wearing a wreath or diadem headdress. The arms are hanging down with the hands free of the sides.
D. H. Gordon, *J.R.A.S.B.*, Vol. X, 1944, Pl. II, Fig. 5.
- 160** (175) BEARDED KUVERA: terra-cotta. From Sar Dheri, N.W. Frontier Province, c. 100 A.D. H. 13 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.
A seated figure wearing a veil over a conical headgear, a cloak round the shoulders, a leaf-apron, and two bangles on the right wrist. In his right hand he holds a cup.
D. H. Gordon, *J.R.A.I.*, Vol. LXII, 1932, Pl. XIII, Fig. 1.
- 161** (191) FEMALE BUST: terra-cotta, moulded. From Ahichchhatrā, United Provinces, c. 100 A.D. H. 9 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The figure wears a very large and elaborate headdress incorporating rosetted bands and leaves or feathers, large circular earrings, and a beaded necklace.
V. S. Agrawala, *Ancient India*, No. 4, 1947-8, Pl. XXXIII, Fig. 27.
- 162** (192) MONGOOSE: terra-cotta, modelled. From Patna, Bihar, c. 1st-2nd century A.D. L. 11.3 cm.
Lent by Patna Museum.
- 163** (200) MAN AND WOMAN (Maithuna): terra-cotta, moulded. From Ahichchhatrā, United Provinces, 2nd century A.H. H. 15.7 cm. W. 9.7 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The two figures are standing side by side. The woman, on the left, wears a beaded girdle and sash, and an embroidered veil. The man wears an elaborate knotted turban and a waistcloth.
V. S. Agrawala, *Ancient India*, No. 4, 1947-8, Pl. XXXIII, Fig. 22.
- 164** (189) BEARDED MAN carrying a girl on his shoulders: terra-cotta, moulded. From Mathurā, United Provinces, 3rd century A.D. H. 8.7 cm.
Lent by Patna Museum.
- 165** (194) SEATED MALE FIGURE: terra-cotta. From Mathurā, United Provinces, 2nd century A.D. H. 7 cm.
Lent by Municipal Museum, Allahabad.
The hair is dressed in short curls, and the figure is entirely nude except for two circular earrings.
- 166** (123) MALE HEAD with Hellenistic hair style: terra-cotta. From Tangi, Hashtnagar, N.W. Frontier Province. Gandhāra, 2nd-3rd century A.D. H. 21.5 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk; now in Victoria and Albert Museum (I.S. 8-1948).
The face is moulded and the other parts modelled. The surface of the face is crusted, and in several places it has flaked. The head is conspicuous for its wavy tangled hair common in Hellenistic statuary.
D. H. Gordon, *J.R.A.S.B.*, Vol. X, 1944, Pl. III, Figs. 10 and 11.
- 167** (173) BEARDED ASCETIC: terra-cotta, moulded. From Charsadda area, N.W. Frontier Province. Gandhāra 3rd-5th century A.D. H. 9 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.
The hair is dressed back and tied into a knot

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behind. The forehead and cheeks are wrinkled.

D. H. Gordon, *J.R.A.S.B.*, Vol. X, 1944, Figs. 8 and 9.

- 168** (161) ANGEL: moulded terra-cotta with polished slip. From Khan Mari, but perhaps originally from Sar Dheri, N.W. Frontier Province. Gandhāra, c. 4th century A.D. H. 11 cm.

Lent by Peshawar Museum.

The angel is portrayed with hands clasped in front and long hair hanging over the shoulders. She wears an Indian-type necklace with pendants and an ornamental band, also characteristically Indian, over her left shoulder. The style, on the other hand, suggests strong Western influence.

D. H. Gordon, *J.I.S.O.A.*, Vol. XI, 1943, Pl. XV, Fig. 9. *Burlington Magazine*, Vol. XC, No. 539, 1948, Fig. 9.

PLATE 23 (*top right*).

- 169** (130) PART OF A MALE HEAD, probably representing the Buddha: terra-cotta. From Taxila, W. Punjab. Gandhāra, 4th–5th century A.D. H. 17.5 cm.

Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.

A fragment consisting of the moulded face and part of the hair, which is wavy.

- 170** (148) HEAD OF AN OLD MAN: terra-cotta, moulded. From Taxila, W. Punjab. Gandhāra c. 4th century A.D. H. 5 cm.

Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.

The face has sunken cheeks and raised eyebrows, giving the appearance of haggardness.

- 171** (131) MALE HEAD, probably representing a simpleton: terra-cotta. From Taxila, W. Punjab, 5th century A.D. H. 14 cm.

Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.

The face is moulded and the hair modelled. The head is looking upwards, with lips slightly parted.

- 172** (125) GIRL'S HEAD: terra-cotta, the face moulded and other parts modelled. From Ushkur, Kashmir, 6th–7th century A.D. H. 12 cm.

Lent by Central Museum, Lahore (No. 340).

The head is slightly inclined to the proper left; the hair parted in the middle and ornamented with jewellery. For an 8th century dating based on a literary source, see Fabri below.

C. L. Fabri, *Asia*, Vol. XXXIX, October, 1939, p. 594.

- 173** (132) HEAD OF A YOUNG MAN: terra-cotta, the face moulded and other parts modelled; formerly painted. From Pambarwan, Akhnur, Jammu, 6th–7th century A.D. H. 14 cm.

Lent by Central Museum, Lahore (No. 03090).

The head is slightly inclined to the proper right, the headdress being of cloth. There are traces of paint.

C. L. Fabri, *Asia*, Vol. XXXIX, October, 1939, p. 596.

- 174** (108) MALE HEAD: terra-cotta, the face moulded and other parts modelled; formerly painted. From Pambarwan, Akhnur, Jammu, 6th–7th century A.D. H. 12.5 cm.

Lent by Central Museum, Lahore (No. 03080).

The head is moustached and slightly inclined to the proper right. Traces of paint are visible under a magnifying glass.

C. L. Fabri, *Asia*, Vol. XXXIX, October, 1939, p. 593.

- 175** (115) GIRL'S HEAD: terra-cotta, the face moulded and other parts modelled. From

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- Pambarvan, Akhnur, Jammu, 6th-7th century A.D. H. 16.8 cm.
Lent by Central Museum, Lahore (No. 03096).
The hair is curled and bound by an ornamented ribbon. The nose is damaged.
C. L. Fabri, *Asia*, Vol. XXXIX, October, 1939.
- 176** (158) GOLD SEAL RING, with a girl's head intaglio in carnelian. From N.W. Frontier Province, c. 100 B.C. D. 2 cm.
Lent by Major-General H. L. Haughton, C.B., C.I.E., C.B.E., and now in Victoria and Albert Museum (I.S. 20-1948).
- 177** (157) BROOCH, depicting a young couple: gold repoussé on a lac filling. From Sirkap, Taxila, W. Punjab, early 1st century A.D. H. 4.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1241-1).
A male and female figure are standing side by side, with arms outstretched in an embrace. Eros-Psyche type.
J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XIX, Fig. 2.
- 178** (59) PLAQUE with figures of a Yaksha and Yakshi: gold repoussé on a lac filling. From Patna, Bihar, 1st century A.D. H. 6.7 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
Two figures, male and female, depicted standing under a tree. The man, on the left, wears a trellis-patterned waistcloth and an elaborate turban; the woman, a waistcloth with clearly marked folds. Both figures are elaborately ornamented.
K. P. Jayaswal, *J.I.S.O.A.*, Vol. II, Pl. I.
PLATE 6 (top left).
- 179** (178) TERMINAL MEDALLION with Cupid figure: gold repoussé on a lac filling. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. D. 3 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
- 180** (176) NECKLACE: gold repoussé, granulated and set with garnets and faience. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. L. 32.3 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1550).
From an upper row of beads hang conventional quatrefoils inlaid with faience and circular discs set with garnets.
J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XIX, Fig. 4. Cf. *Annual Report, A.S.I.*, 1924-5, Pl. XI, Fig. 2.
PLATE 22 (below).
- 181** (147) NECKLACE: gold repoussé panels inlaid with semi-precious stones. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. L. 38 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1241-7).
From an upper row of beads hang heart-shaped medallions, each formed by a pair of fishes and separated by conventional quatrefoils. The fish medallions are repoussé on a lac filling.
J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XIX, Fig. 16.
- 182** (154) NECKLACE: gold. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. L. 50 cm.
Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1241-11).
The necklace consists of small pieces of leaf-gold shaped and joined to form a pattern of stepped castellations.
J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XVIII, Fig. 8.
- 183** (151) BRACELET: gold, fretted and tooled, with paste cloisonné, set with amber and

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white shell. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. H. 4.7 cm.

Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1501).

The body is decorated with an openwork acanthus repeat pattern, enriched with gold knots and rosettes, and a plaited border.

J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XVIII, Fig. 6.

- 184** (172) **BRACELET**: gold, fretted and tooled, with cloisonné work and set with crystal. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. H. 6.2 cm.

Lent by Central Asian Antiquities Museum, New Delhi (Sk. 2193-1).

The body is decorated with reversed scrolls and a plaited border. The clasp is ornamented on the outside with trefoil and comma-shaped cloisons.

J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XVIII, Fig. 5.

- 185** (165) **PENDANT**: gold, tooled and granulated, originally set with paste or precious stones. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. H. 7 cm. D. 3 cm.

Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1241-3).

A flower-shaped pendant composed of six petals, from which six chains are suspended with bell-shaped ornaments.

J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XVIII, Fig. 7. Cf. *Annual Report, A.S.I.*, 1912-13, Pl. XXI (b), Fig. 4. For Seleucian parallel of the Parthian period, see *Survey of Persian Art*, 1937, Vol. IV, Pl. 139, Fig. A.

PLATE 22 (top left).

- 186** (155) **PENDANT** in two pieces, probably a hair ornament: gold, inlaid with faience, with pearl pendants. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. L. 10.5 cm.

Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1507-1).

The upper part consists of a central rosette attached to a square framework of flat gold wire and surrounded by lesser rosettes. The lower part consists of a central vase-like pendant with four gold chains hanging on each side and above them two Tritons riding sea-monsters.

J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XVIII, Fig. 2. Cf. *Annual Report, A.S.I.*, 1902-3, Pl. XXVIII (a), Figs. 1 and 2.

PLATE 22 (top right).

- 187** (162) **FOUR GOLD EARRINGS**: floral patterns, granular gold work, paste beads and pearls. From Taxila area, W. Punjab, 1st-2nd century A.D. Average height 4 cm.

Lent by Major-General H. L. Haughton, C.B., C.I.E., C.B.E., and now in Victoria and Albert Museum (I.S. 16-19-1948).

- 188** (149) **EAR ORNAMENT** with pendants: gold. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. L. 5.5 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The ornament consists of a circular plaque with granulated decoration and five pendent chains.

- 189** (166) **BROOCH**, portraying a winged female figure: gold repoussé on a lac filling. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. H. 8.3 cm.

Lent by Central Asian Antiquities Museum, New Delhi (Sk. 1507-2).

The figure stands on a lotus base, the left elbow resting on a post or sill and the right hand on her hip. The back is a flat sheet of gold with three small segmented rings attached. The figure has been identified with Aphrodite (see Marshall below).

J. Marshall, *Annual Report, A.S.I.*, 1929-30, Pl. XVI, Fig. 3. Cf. *Annual Report, A.S.I.*, 1912-13, Pl. XXII (b), Fig. 1.

PLATE 23 (top left).

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- 190** (168) **WOMAN'S HEAD**: glass. From N.W. Frontier Province, 1st century A.D. H. 3.2 cm. W. 4 cm.
Lent by Major-General H. L. Haughton, C.B., C.I.E., C.B.E., and now in Victoria and Albert Museum (I.S. 48-1948).
The head is a relief portrait in profile, glued to an oval glass plaque, the latter with a painted border in black. On her head she appears to be wearing an embroidered veil.
- 191** (163) **TORQUE**: gold. From Sirkap, Taxila, W. Punjab, 1st-2nd century A.D. W. 17.5 cm.
Lent by Central Asian Antiquities Museum, New Delhi.
The torque is spirally twisted and has a Nandipada buckle.
- 192** (156) **BUCKLE** depicting Hāritī and Kuvera: gold repoussé. From Taxila area, W. Punjab, 2nd-3rd century A.D. H. 4.5 cm. W. 3.5 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk, and now in Victoria and Albert Museum (I.S. 10-1948).
The god and goddess are portrayed as seated side by side within a beaded border.
- 193** (169) **CIRCULAR PLAQUE**, portraying Hāritī: gold repoussé with pearls and cut garnet. From Taxila area, W. Punjab, 3rd-4th century A.D. D. 4.5 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., and now in Victoria and Albert Museum (I.S. 9-1948).
The goddess is portrayed in low relief in the centre. She wears a tiara and holds a flowering stem in each hand. The plaque has an outer row of pearls (most of them missing) set in a channel, and an inner band of cut garnet.
- 194** (195) **COUCHANT LION**: green pot-stone. From Sahri Bahlol, N.W. Frontier Province, 1st-3rd century A.D. L. 5.4 cm.
Lent by Colonel D. H. Gordon, D.S.O., O.B.E., Hingham, Norfolk.

5. GUPTA: 4TH-6TH CENTURY A.D.

- 195** (211) **SEATED BUDDHA**: sandstone, rendered and painted in reddish-brown. From Bodhgayā, Bihar. Inscribed and dated in the year 64 of Mahārāja Trikamala. Gupta, early 4th century A.D. H. 118 cm.
Lent by Indian Museum, Calcutta (B.G.1).
The figure, carved in the round, is seated in *padmāsana*, with the right arm missing from the shoulder and the left arm from above the elbow. The left hand originally rested on the left knee where part of it is still visible. The hair, represented by short curls turned to the right, covers a prominent *ushnīsha*. The earlobes are extended. The robes cling closely to the body and leave the right shoulder uncovered; the folds over the left shoulder and the upper part of the left arm are indicated by engraved lines. The figure appears to have had a plain halo, now missing. For a reading of the inscription on the front of the base, see Lüders below.
A. Cunningham, *Matrabodi*, 1892, Pl. XXV. *Annual Report, A.S.I.*, 1922-3, Pl. XXXVIII, Fig. a. H. Lüders, *Epigraphia Indica*, Vol. X, 1909-10, Appendix. L. Bachhofer, *Early Indian Sculpture*, Pt. II, 1929, Pl. 89. S. Kramrisch, *Die Figuralplastik der Guptazeit*, 1931, p. 16; and *Indian Sculpture*, 1933, Pl. XVIII, Fig. 54. A. Foucher, *L'art greco-bouddhique du Gandhāra*, Tome II, 1918, Fig. 556.
- 196** (232) **MAHAVIRA JINA**: black basalt. From Warangal, Hyderabad State, c. 4th century A.D. H. 93 cm.

PLATE 25.

Sculpture

Lent by the Government Museum, Hyderabad.

Carved in the round, the figure seated in *padmāsana* with hands in *dhyāna mudrā*. Costume consists of very close-fitting robe covering both shoulders, without folds. The hair, represented by wavy, schematized lines, is trained back from forehead.

- 197 (368) SEATED BUDDHA: bronze, with traces of gilt. From Dhanesar Khera, Banda District, United Provinces. Gupta, 4th–5th century A.D. H. 31.5 cm.

Lent by Pierre Jeannerat, O.B.E., Radlett, Herts; formerly in the collection of the late Mr. William Hooey, I.C.S.

The figure is seated in *padmāsana* with the hands in *dharmacakra mudrā* and appears to have been cast in two separate pieces, joined below the waist. The rectangular pedestal, which bears a dedicatory inscription in 4th–5th century Gupta characters (for a reading see Smith and Hooey below), was also cast separately and is joined by rivets. The robes fit closely to the body and cover both shoulders. The ears are extended but without ornaments. The close-curved hair covers an *ushnīsha*. The space enclosed between the arm and the body on each side has been left solid. The image formerly had a back-piece consisting of a rectangular plate surmounted by a circular aureole (see Smith and Hooey below).

Vincent A. Smith and W. Hooey, *J.R.A.S.B.*, Vol. 64, Pt. I, No. 2, 1895, pp. 155–62, and Plate X.

PLATE 32 (*left*).

- 198 (229) ELEPHANT WITH RIDER: sandstone. From Besnagar, Gwalior State, 4th–5th century A.D. H. 137 cm. W. 144 cm.

Lent by the Archaeological Museum, Gwalior.

Carved in the round, without trappings, the spaces between the front legs and the rear legs left uncut. The elephant's trunk and the rider's head are missing.

- 199 (217) STANDING BUDDHA: bronze, cast by the *cire perdue* process. From Sultānganj, Bhāgalpur District, Bihar. Gupta, first half of 5th century A.D. H. 225 cm.

Lent by Birmingham Museum and Art Gallery.

Figure standing with right hand in *abhaya mudrā* (giving assurance), the left hand holding hem of garment. The robes cover both shoulders and cling closely to the body, revealing the girdle beneath. The folds of the garment are lightly engraved in sinuous and flowing lines. The hair is represented by short curls which cover a prominent *ushnīsha*. The earlobes are extended.

Rajendra Lala, *J.R.A.S.B.*, Vol. XXXIII, 1864, pp. 361 et seq. A. Cunningham, *Arch. Survey Reports*, Vol. X, 1874–7, pp. 127–8; and Vol. XV, pp. 25–6. A. Sen, *Rupam*, No. 21, 1925, frontispiece. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. XLI.

PLATE 33 (*right*).

- 200 (212) TORSO OF A STANDING BUDDHA: red sandstone. From Jamālpur, Mathurā, U.P. Gupta, early 5th century A.D. H. 72 cm. Lent by Curzon Museum, Muttra (A.13).

Standing figure with head, forearms, feet and pedestal missing. The robes cover both shoulders and cling closely to the body, the girdle being visible beneath. The folds of the drapery are treated rhythmically, in sinuous and flowing lines. Part of a back-slab, carved in low relief with conventional foliations, is visible on both sides of the legs. The right hand must have been in *abhaya mudrā*, and the left hand probably holding the hem of the garment.

J. P. Vogel, *Catalogue of the Archaeological Museum, Muttra*, 1910, p. 52.

- 201 (209) STANDING BUDDHA: red sandstone. From Mathurā, United Provinces, 5th century A.D. H. 217 cm.

Lent by Indian Museum, Calcutta (M.5).

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The left hand holds the hem of the garment. The right hand is missing but must have been in *abhaya mudrā* (giving assurance). The robes are moulded closely to the body and cover both shoulders, the folds being treated rhythmically in sinuous and flowing lines. A large nimbus behind the head is carved in low relief with concentric bands filled with conventional Gupta foliations and other ornament, the innermost circle containing a lotus. The head is depicted with an *ushnīsha* and the conventional close-curved hair.

Annual Report, A.S.I., 1922-3, Pl. XXXIX, Fig. a. J. P. Vogel, *La sculpture de Mathurā*, *Ars Asiatica* No. 15, 1930, Pl. XXXI, Fig. c. PLATE 33 (left).

- 202 (213) STANDING BUDDHA: sandstone. From Sārnāth, United Provinces. Gupta, late 5th century A.D. H. 100 cm. Lent by Sārnāth Museum (Bb-21).

Standing figure with the right forearm, left hand, and the lower part of the legs missing. The robes cover both shoulders and cling closely to the body without folds, revealing beneath a girdle with hanging tassels. The hair, represented by short spiral curls turned to the right, covers a prominent *ushnīsha*. The ear-lobes are extended, and there are traces of a missing halo. The right hand must have been in *abhaya mudrā*, and the left hand probably holding the hem of the garment.

Daya Ram Sahnī, *Catalogue of the Museum of Archaeology, Sārnāth*, 1914, p. 46. Cf. *Annual Report, A.S.I.*, 1904-5, Pl. XXIX, Fig. d.

- 203 (216) STANDING BUDDHA: whitish sandstone. From Sārnāth, United Provinces. Gupta, late 5th century A.D. H. 136 cm. Lent by Sārnāth Museum.

The figure is carved in one piece with the *prabha*, the latter being plain except for a scalloped edge. The right hand is in *abhaya mudrā* (giving assurance); the left holding the hem of the garment. The robes cover both

shoulders and cling closely to the body, revealing a girdle at the waist. The hair, represented by short curls, covers a prominent *ushnīsha*. The ear-lobes are extended.

- 204 (215) SEATED BUDDHA, with lower panel symbolical of the first sermon in the deer-park: sandstone, painted red. From Sārnāth, U.P. Gupta, 5th century A.D. H. 72 cm. W. 41 cm.

Lent by Sārnāth Museum, Benares (Bb. 183).

Headless figure seated in *padmāsana*, the hands in *dharmacakra mudrā* (teaching). The robe covers both shoulders and clings closely to the body without folds. The throne on which the figure sits has turned legs and a high back, ornamented on each side with a Makara, one of which is damaged. The front of the base is carved in deep relief with a scene symbolical of the Buddha's First Sermon, showing the Wheel of Law (*dharmacakra*) on an expanded lotus in the centre with monks and couchant deer on either side.

Daya Ram Sahnī, *Catalogue of Museum of Archaeology at Sārnāth*, pp. 71-2. Cf. *Annual Report, A.S.I.*, 1904-5, Pl. XXIX, Fig. c.

- 205 (245) TORSO OF A BODHISATTVA: fine red sandstone. From Sānchī, Central India. Gupta, 5th century A.D. H. 87 cm.

Lent by Victoria and Albert Museum (I.M. 184-1910).

The figure apparently wears a waistcloth, the border of the upper hem being ornamented with a foliated scroll. There is a girdle with small *kīrti-mukha* clasp, the upper band being engraved with small birds, elephants, rosettes and other conventional motifs. Other details include a broad jewelled necklace with small bell-pendants, and a skin of the Black Buck (*krishnajina*) worn over the left shoulder, passing across the body and round the right side. The torso, as originally reproduced by Cunningham (*Arch. Survey Reports*, Vol. X, as overleaf), appears to have been carved in one

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piece with the shaft of a monolithic pillar. The scars behind support this assumption, which has nevertheless been challenged by Marshall. The pillar concerned stood in open space near the Great Stūpa and had a capital incorporating a bell, an abacus, four lions back to back, and a *dharmacakra* or Wheel of Law (for illustrations of capital and shaft, see Cunningham, *A.S.R.*, Vol. X, as below). Part of an inscription in characters of the Gupta period was found on the broken shaft (see Cunningham, *Bhilsā Topes*, as below).

A. Cunningham, *Arch. Survey of India Reports*, Vol. X, 1874-7, Pl. XXI and pp. 62-4. Inscription reproduced in A. Cunningham, *Bhilsā Topes*, 1854, Pl. XXI, No. 199. J. Marshall and A. Foucher, *The Monuments of Sānchī*, Vol. III, Pl. 106, Fig. d. and Pl. 108, Fig. a; and Vol. I, p. 50. B. Rowland, *The Art Quarterly*, Detroit, Spring, 1949, pp. 170-6.
PLATE 27.

- 206 (214) BODHISATTVA MAITREYA: sandstone. From Sārnāth, U.P. Gupta, late 5th century A.D. H. 43 cm.

Lent by Sārnāth Museum, Benares (18-1917). The upper half of a male figure with arms missing, the head inclined slightly to the proper right. The hair matted and dressed high (*jatā makuta*), with locks hanging over the shoulders. The ear-lobes extended. Behind the head there is a large oval nimbus (partly damaged), the border being carved in relief with conventional foliations. The body appears to be nude except for the skin of a Black Buck (*krishnajina*) which is worn over the left shoulder, the head of the animal hanging below the left breast.

Burlington Magazine, Vol. XC, No. 539, 1948, Fig. 12.

PLATE 34 (*right*).

- 207 (208) VISHNU: red sandstone. United Provinces (provenance unknown). Gupta, 5th century A.D. H. 102 cm.

Lent by Curzon Museum, Muttra (E.6).

Standing figure with legs and forearms missing, wearing an elaborate jewelled crown. The upper portion of the body is nude; the lower half clad in a waistcloth with loose folds, secured by a cord. The figure has a long garland of flowers (*vānamālā*) which passes behind the shoulders and over the arms near the elbows. Other details include necklaces, armlets, ear ornaments, and a sacred cord (*yajnopavīta*) knotted above the left breast. There was originally a halo behind the head, part of which is still visible from behind.

J. P. Vogel, *Catalogue of the Archaeological Museum, Mathurā*, 1910, p. 107. V. S. Agrawala, *Sculptures in the Curzon Museum of Archaeology, Muttra*, 1933, Fig. 34 and *J.U.P.H.S.*, Vol. XVIII, Part 2, 1945, Pl. VI. Cf. A. K. Coomaraswamy, *Catalogue of the Indian Collections, Museum of Fine Arts, Boston*, 1923, Pl. XIX; and *Rupam*, No. 35-6, 1928, Plate opposite p. 38.

PLATE 28.

- 208 (243) WARRIOR MOUNTED ON A LEOGRYPH: sandstone, painted red. From Sārnāth, United Provinces. Gupta, 5th century A.D. H. 56 cm. W. 86.5 cm.

Lent by Sārnāth Museum (Dh.4).

Carved in the round, probably part of a bracket supporting an architrave. The head and legs of the animal, and the head and right foot of the rider, are missing. The animal is caparisoned with an ornamental band with rosettes and various pendants, including small bells and discs. The rider wears a waistcloth and a plain girdle, with a short two-edged dagger on his right side. He holds a rein apparently made of chain. Part of the animal's mane is visible. The identification as a leogryph is confirmed by the similar piece in the same Museum.

Daya Ram Sahni, *Catalogue of Museum of Archaeology, Sārnāth*, 1914, p. 251.

PLATE 31 (*below*).

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- 209** (235) **DOOR JAMB:** red sandstone. From Bhumara, Nāgod State, Central India. Gupta, late 5th century A.D. H. 104 cm. W. 21 cm. Lent by Indian Museum, Calcutta.
Carved in low relief, the jamb shows a dwarf with a foliated cape seated near the bottom, with an undulating creeper issuing from its navel and rising upwards, interspersed with arabesque foliage.
R. D. Banerji, *A.S.I. Memoir No. 16*, 1924, Pl. VIII, Fig. d (*right*).
- 210** (240) **VERTICAL PANEL:** red sandstone. From Bhumara, Nāgod State, Central India. Gupta, late 5th century A.D. H. 162.5 cm. W. 39.5 cm. Lent by Municipal Museum, Allahabad.
Carved in low relief, depicting conventional flowering creeper-stems with climbing dwarfs. *Annual Report, A.S.I.*, 1920-1, Pl. XI, Fig. c. R. D. Banerji, *A.S.I. Memoir No. 16*, 1924, Pl. VII, Fig. a. S. C. Kala, *Sculptures in the Allahabad Municipal Museum*, 1946, Pl. XXIII.
PLATE 26 (*below, right*).
- 211** (236) **FRIEZE:** red sandstone. From Sārnāth, United Provinces. Gupta, late 5th century A.D. H. 20 cm. W. 91 cm. Lent by Sārnāth Museum (No. 79.E).
Carved in low relief with Makaras (water-monsters), naked dwarfs, and one figure with a human bust and foliated tail, interspersed with arabesque foliage.
H. Hargreaves, *Annual Report, A.S.I.*, 1914-5, Pl. LXIV, Fig. d. J. P. Vogel, *Ars Asiatica*, No. 6, 1929-30.
PLATE 26 (*above*).
- 212** (238) **TEMPLE PILLAR:** sandstone. From Ghazipur, United Provinces. Gupta, 5th century A.D. H. 191.5 cm. Lent by the Municipal Museum, Allahabad (No. 191).
The lower part of the pillar is square, and the upper part octagonal. The ornamental detail is carved in low relief. The base is in the form of a bowl, supported by four dwarfs. A broad band in the middle includes conventional Gupta foliations and arches containing Kin-naras and other mythical birds. The octagonal section of the pillar has a foliated band and above it a lotus medallion on each face.
PLATE 26 (*below, left*).
- 213** (274) **VIDYĀDHARAS:** sandstone. From Sārnāth, United Provinces. Gupta, late 5th century A.D. H. 5 in. W. 7 in. Lent by the Indian Museum, Calcutta (No. 9513).
Relief fragment depicting a male and a female figure holding flower-trays in their left hands and scattering the flowers with their right hands. To the right the leg of a third figure is visible.
Annual Report, A.S.I., 1935-6, Pl. XXXV, Fig. I.
PLATE 35 (*above*).
- 214** (239) **FLYING GANDHARVA FIGURES:** yellowish sandstone. From Sondani, Gwalior State. Gupta, late 6th century A.D. H. 82 cm. W. 132 cm. Lent by Archæological Museum, Gwalior.
A relief panel depicting, on the left, two large flying figures, male and female; and on the right, in a small rectangular niche, a standing couple. The male flying figure, on the extreme left, has his hair dressed in formal curls and wears a tiara. His costume consists of a waistcloth with sash. The female flying figure also wears a waistcloth, and in the left hand she holds one of the flying tassels of a sash attached to her left hip. Above the rectangular niche on the right there is a *chaitya* window containing a human face. The panel is damaged in several parts near the edges, and a large piece of stone is missing from the lower left corner. There are many Western parallels for the treatment of the sash (see Peirce and Tyler below).

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A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. XLVI (detail). S. Kramrisch, *Indian Sculpture*, 1933, Pl. XX, Fig. 60. H. Peirce and R. Tyler, *L'art byzantin*, Paris, 1928-32, Plates 77, 121, 148, 173. Cf. *Arch. Sur. Western India*, I, Pl. 54; and A. K. Coomaraswamy, *Visvakarmā*, 1914, Pl. 66.

PLATE 31 (above).

- 215** (220) ATTENDANT FIGURE WITH A DWARF: sandstone. From Sārnāth, United Provinces. Gupta, late 5th century A.D. H. 53.3 cm.

Lent by Sārnāth Museum (2.1920).

Carved in deep relief, the main figure stands in *tribangha* pose, wearing a waistcloth. The dwarf squats to the right with arms crossed.

- 216** (357) HEAD OF A WOMAN: sandstone. Provenance unknown. Gupta, 5th century A.D. H. 10 cm.

Lent by Museum of Fine Arts, Boston.

A detail from a larger composition. The woman's hair is dressed into a flat circular bun at the back.

- 217** (227) BRAHMĀ: gilt bronze, inlaid with silver. Found near Mirpur Khās. Sind, c. 600 A.D. H. 109 cm.

Lent by Victoria Museum, Karachi.

Four-headed standing figure, the right hand held out in an unusual gesture with the palm towards the body; the left hand originally held an object (now missing) between the first and second fingers. The hair is braided and dressed high (*jāta makuta*), with locks hanging down the back. The costume consists of a waistcloth with the ends hanging between the legs in formal folds. A buck-skin is draped over the left shoulder, and a thin sacred thread is also worn. The eyes are inlaid with silver. Bosses between the shoulder blades and behind the head indicate former attachment to a *prabha*. The pedestal is modern.

H. Cousens, *Antiquities of Sind*, A.S.I., New Imp. Series, Vol. 46, 1929, Pl. II. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. XLV, Fig. 162.

PLATE 32 (right).

- 218** (203) A HOLLOW CIRCULAR PLAQUE depicting a hunter and an elephant: terra-cotta, moulded. From Ahichchhatrā, United Provinces. Gupta, 4th-5th century, A.H. Diam. 8.5 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The hunter, apparently nude, is portrayed with a bow and the elephant seems to be lying on its side. The plaque is damaged, with a large piece missing.

V. S. Agrawala, *Ancient India*, No. 4, 1947-8, Pl. LVII, Fig. 261.

- 219** (199) GIRL ON A SWING: terra-cotta, tooled. From Rajghat, Benares, United Provinces. Gupta, 4th-5th century A.D. H. 6 cm. W. 7 cm.

Lent by Bharat Kala Bhavan, Benares.

The swing is suspended from the branch of an Asoka tree, and the girl is portrayed wearing a waistcloth and *channavīra*. Her jewellery includes a necklace, earrings and bangles.

V. S. Agrawala, *J.I.S.O.A.*, Vol. IX, 1941, Pl. I, Fig. 1 and *J.U.P.H.S.*, Vol. XIV, 1941, Fig. IV.

- 220** (197) MALE FIGURE: terra-cotta, moulded. From Rajghat, Benares, United Provinces. Gupta, 4th-5th century A.D. H. 8.5 cm.

Lent by Bharat Kala Bhavan, Benares.

A fragment, the lower part of the body being missing. The figure holds in the right hand a damaged object, possibly a sword. The left arm is held straight out in front, the forepart missing. The hair is neatly dressed and bound.

- 221** (206) APSARAS: terra-cotta, moulded. From Rajghat, Benares, United Provinces. Gupta, 4th-5th century A.D. H. 12.5 cm.

Lent by Bharat Kala Bhavan, Benares.

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The figure is portrayed with her left knee raised and bent, as though about to take to the air. She wears short trellis-patterned drawers, large circular earrings, and a necklace which hangs down between the breasts.

- 222 (196) CHILD holding a cup: terra-cotta, moulded. From Rajghat, Benares, United Provinces. Gupta, 4th–5th century A.D. H. 5.5 cm.

Lent by Bharat Kala Bhavan, Benares.

A fragment, the lower part of the body being missing.

- 223 (198) DUCK: terra-cotta, moulded. From Rajghat, Benares, United Provinces. Gupta, 4th–5th century A.D. H. 6 cm. W. 8.5 cm.

Lent by Bharat Kala Bhavan, Benares.

The duck is depicted in the act of flying, trailing in its beak a long floral stem.

- 224 (204) FEMALE BUST: terra-cotta, moulded. From Rajghat, Benares, United Provinces. Gupta, 4th–5th century A.D. H. 9.8 cm.

Lent by Bharat Kala Bhavan, Benares.

A fragment, with the lower half missing. The figure wears an armlet, necklace, and an elaborate headdress.

- 225 (144) ELEPHANT AND RIDER: terra-cotta, moulded. From Rajghat, Benares, United Provinces. Gupta, 4th–5th century A.D. H. 11.7 cm. L. 8.5 cm.

Lent by Bharat Kala Bhavan, Benares.

- 226 (202) MAN AND WOMAN (Maithuna): terra-cotta, moulded. From Ahichchhatrā, United Provinces. Gupta, 4th–5th century A.D. H. 8.5 cm.

Lent by Bharat Kala Bhavan, Benares.

A fragment, the lower half missing. The two figures are embracing, both apparently nude.

- 227 (205) MAN AND WOMAN (Maithuna): terra-cotta, moulded. From Ahichchhatrā, United Provinces. Gupta, 5th–6th century A.D. H. 6.5 cm. W. 4.5 cm.

Lent by Central Asian Antiquities Museum, New Delhi.

The figures are portrayed standing side by side within a beaded border. The man, on the left, has curly hair and apparently wears short drawers. The woman wears a waistcloth and large circular earrings.

- 228 (228) VISHNU ANANTASAYIN: terra-cotta, tooled. From Bhītargāon, Cawnpore District, United Provinces. Gupta, 5th century A.D. H. 23 cm. W. 48.5 cm.

Lent by Indian Museum, Calcutta.

A relief panel depicting Vishnu lying nude on the serpent, and above him a lotus-flower supporting a small image of Brahma, the stem broken. To the right are two male figures holding clubs.

A. Cunningham, *Arch. Survey Report*, Vol. XI, 1875–8, Pl. XVII. V. S. Smith, *History of Fine Art in India and Ceylon*, 1911, Pl. LXXXIV, Fig. D.

PLATE 29 (*above*).

- 229 (230) MEDALLION DEPICTING GIRL AND YOUTH: terra-cotta, tooled. From Mahāsthān, Bogra District, East Bengal. Gupta, 5th–6th century A.D. D. 34 cm.

Lent by the Indian Museum, Calcutta.

Lotus-medallion containing the two figures in deep relief, the man on the right touching the girl's breast with his right hand, and the girl carrying in her left hand a casket with lotus-shaped lid. Both figures are nude except for waistcloths. The girl wears a torque and earrings.

T. N. Ramachandran, *Annual Report, A.S.I.*, 1936–7, Pl. XV, Fig. d.

PLATE 29 (*below*).

- 230 (231) WOMAN ON COUCH: terra-cotta, tooled. From Mahāsthān, Bogra District, East Bengal. Gupta, 5th–6th century A.D. H. 45 cm. W. 45 cm.

Sculpture

Lent by the Indian Museum, Calcutta.

Square plaque depicting a woman asleep on a couch, the left hand supporting her head and the right hand reaching towards an unidentified object above her. Beneath the couch there is a bowl and a stand supporting a covered tray. It has been suggested that the unidentified object may represent a bull, and that the scene depicts the second dream of Marudevī, the mother of the first Tirthankara, Rishabhadeva (see Ramachandran below).

T. N. Ramachandran, *Annual Report, A.S.I.*, 1936-7, Pl. XV, Fig. a.

- 231 (226) KINNARA WITH MALE RIDER: terra-cotta, moulded. From Ahichchhatrā, United Provinces, c. 500 A.D. H. 67 cm. W. 67 cm.

A large square relief, the Kinnarā depicted as a female human figure with horns and the hind-quarters of a horse.

V. S. Agrawala, *Ancient India*, No. 4, 1947-8, Pl. LXV.

- 232 (357) HEAD OF A WOMAN: sandstone. Provenance unknown. Gupta, 5th century A.D. H. 10 cm.

Lent by Museum of Fine Arts, Boston.

A fragment from a larger composition. The hair is dressed into a bun behind.

- 233 (224) APSARA: terra-cotta, tooled. From Mainamati, Lalmai Hills, East Bengal. Possibly Gupta, c. 6th century A.D. H. 24 cm.

Lent by Indian Museum, Calcutta.

The figure is depicted in the act of flying, clad only in a waistcloth.

- 234 (225) MALE FIGURE: terra-cotta, tooled. From Mainamati, Lalmai Hills, East Bengal. Possibly Gupta, c. 6th century A.D. H. 20 cm. Lent by Indian Museum, Calcutta.

The figure is seated, with the head inclined to the proper left, wearing a waistcloth, and a scarf hanging from the left arm.

PLATE 30 (*below, left*).

- 235 (233) GANESA: terra-cotta, tooled. From Paharpur, Bengal, c. 6th century A.D. H. 34.5 cm. W. 33 cm.

Lent by the Indian Museum, Calcutta (No. 12790).

A relief plaque depicting a seated, elephant-headed figure with four arms. The upper right hand holds the goad (*ankusa*); the lower right is in *abhaya mudrā* (giving assurance); the lower left in *varada mudrā* (charity); the upper left holds a cylindrical object with foliations.

6. MEDIEVAL: 7TH-17TH CENTURY, A.D.

- 236 (241) DOUBLE LION CAPITAL: sandstone. From Gwalior Fort, 6th-7th century A.D. H. 52 cm. W. 105 cm.

Lent by Archæological Museum, Gwalior.

The capital consists of two opposed lions in one piece. The heads are slightly lowered, and each animal has a curly mane and a conspicuous tuft of hair, formally treated, on the shoulders. The claws are naturalistically carved. For Near Eastern parallels, see Sukenik below.

A. K. Coomaraswamy, *Visvakarmā*, 1914, Pl. 96. E. L. Sukenik, *The Ancient Synagogue of*

Beth Alpha, Jerusalem, 1932, pp. 32-33, Figs. 36-37.

PLATE 30 (*above*).

- 237 (210) SEATED MOTHER GODDESS: yellow sandstone. From Besnagar, Gwalior State, c. 7th century A.D. H. 115 cm.

Lent by Archæological Museum, Gwalior.

The figure is seated on a throne with knees splayed and a dwarf or child standing between them. The nose, arms and the right knee are missing. The costume consists of a waistcloth with the ends tucked in front. A scarf is used as a breast-band. The smaller figure holds a

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flower in the right hand and is nude except for a girdle and a necklace.

- 238 (237) KĀRTTIKEYA seated on his peacock: sandstone. From United Provinces, 7th century A.D. H. 50.5 cm.

Lent by Bharat Kala Bhavan, Benares.

The god holds his special weapon (*sakti*) in the left hand and feeds the peacock with a fruit held in the right hand. He wears a waistcloth, a beaded necklace with a circular pendant, circular earrings, and armlets. The peacock's tail-feathers are spread out and form a decorative background.

Rupam, No. 21, 1925, p. 41. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Pl. XLVI, Fig. 175. Marie T. de Mallmann, *Oriental Art*, Vol. I, No. 4, 1949, p. 171, Pl. 2.

PLATE 30 (below, right).

- 239 (259) PĀDMAPANI: creamy sandstone. From Nālandā, Bihar, c. 800 A.D. H. 106 cm.

Lent by Nālandā Museum (No. 29-2584).

Standing figure in *abhanga* pose. The right hand, which has webbed fingers, is in *varada mudrā*; the left holds the stem of a flowering lotus. The figure wears a tiara and coronet, circular earrings, armlets, bracelets, sacred cord, waistcloth and girdle. A small four-armed male figure holding a lotus bud and a sword stands at the feet of the main figure. The coarse-grained stone has been rubbed down to a smooth surface.

Annual Report, A.S.I., 1929-30 Pl. XXXIV, Fig. c. Marie T. de Mallmann, *Oriental Art*, Vol. I, No. 4, 1949, p. 169, Pl. I.

- 240 (242) FEMALE BUST: creamy sandstone. From Gwalior Fort, 8th-9th century A.D. H. 54 cm.

Lent by Archæological Museum, Gwalior.

The figure, which is carved in the round, is nude except for jewellery, which includes a multi-stringed beaded necklace, armlets, ear

pendants and an ornamented fillet. The hair is neatly dressed with a fringe of short curls and bound by a circular beaded headdress, for which there are Byzantine parallels (see Peirce and Tyler below). She is looking downwards, the eyebrows ridged and the eyeballs clearly engraved.

A. K. Coomaraswamy, *Visvakarmā*, 1914, Pl. 57. Cf. *Annual Report, A.S.I.*, 1914-15, Pl. LXV, Fig. d; and H. Peirce and R. Tyler, *L'art byzantin*, 1932, Tome I, Pls. 44 and 53.

PLATE 34 (left).

- 241 (219) FEMALE FIGURE WITH A BIRD: whitish sandstone. From Rājmahāl, Bihar, early 9th century A.D. H. 81.5 cm.

Lent by Patna Museum.

The figure, carved in deep relief, is depicted standing in the niche of a rectangular block, with borders of rosettes on each side. The figure appears to be feeding a bird at her feet on the left. The costume consists of a waistcloth, worn with a chain-girdle. A narrow scarf is draped round the upper parts of her arms, the ends reaching almost to the ground. Other details include a beaded necklace, armlets, bracelets, ear-pendants and anklets (*pāda-jālakas*).

PLATE 37 (left).

- 242 (218) LOWER PORTION OF A FEMALE FIGURE: sandstone, painted red. Probably from Central Provinces, 9th century A.D. H. 89 cm.

Lent by Indian Museum, Calcutta (M.9).

A fragment from the waist downwards of a female figure in the act of walking to the right, with the body turned to the front. The costume consists of a waistcloth suspended from the hips and reaching to the ankles, the edge being formally treated on the right side. The lower part of a necklace with a circular pendant reaches as far as the right thigh. Large anklets (*pāda-jālakas*) are worn, and the figure

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stands on a cornice, on the front of which is carved a lizard.

J. Anderson, *Catalogue of the Archæological Collections, Indian Museum*, 1883, Pt. I, pp. 183-4. *J.R.A.S.*, 1947, Pl. XIII.

PLATE 37 (right).

- 243** (234) VAJRAPĀNI: basaltic trap. From Kendrapārā, originally from Nalatigiri, Orissa, early 8th century A.D. H. 194 cm.

Lent by Indian Museum, Calcutta (No. 6953).

A standing figure carved in deep relief with a plain back-slab, holding in the left hand the stem of a flowering lotus crowned with the thunderbolt (*vajra*); the right hand in *varada mudrā* (charity). The figure wears a waistcloth with the ends hanging in schematized folds in front; other details include a girdle; armlets (*keyūras*); and a richly jewelled coronet. A small figure of Tārā is depicted on a lotus at each side of the main figure.

R. P. Chanda, *Arch. Survey of India Memoir*, No. 44, 1932, Pl. VI, Fig. 3. S. Kramrisch, *Indian Sculpture*, 1933, Pl. XXXIII, Fig. 83.

PLATE 40 (right).

- 244** (221) VRIKSAKA from a doorway: red sandstone. From Harsiddhi temple, Candrāvati, Jhālāwār, Rājputāna, 9th century A.D. H. 54.8 cm. W. 51 cm.

Lent by Dr. Stella Kramrisch, Calcutta.

Bust of a female figure holding the branch of a fruit-bearing tree in her left hand. The head is inclined to the proper right, and the right arm is missing. Details include a tiara, a circular ear-pendant (*sankha-patra*) on the right side only, beaded necklaces, and a bracelet.

Umaprasad Mookerjee, *J.I.S.O.A.*, Vol. I, No. 1, 1933, Pl. XIII. S. Kramrisch, *The Hindu Temple*, 1946, Vol. II, Pl. LX.

- 245** (275) GANESA: sandstone. From Benisagar, Bihar, 9th-10th century A.D. H. 55 cm.

Lent by Patna Museum.

A seated figure carved in deep relief, the right

hand holding an elephant's tusk and the left hand a bowl of sweetmeats. The god is depicted in his usual elephant-headed form, with large ears (one missing), and three eyes. The costume consists of a striped waistcloth. A row of fruits is carved in low relief on a low panel in front.

- 246** (253) GANGĀ and other figures, from a doorway: sandstone. Provenance unknown, c. 10th century A.D. H. 62 cm.

Lent by Curzon Museum, Muttra (No. 238).

Gangā stands on the right, the right arm and left hand being missing. A female attendant holds an umbrella over her, and a second attendant stands between her and the goddess. To the left stands a male figure with a sword. Beneath the group there is a Makara with foliated tail.

- 247** (249) WOMAN WITH CHILD: sandstone. Attributed to Bhuvaneswar, Orissa, c. 1000 A.D. H. 92 cm.

Lent by Indian Museum, Calcutta (P. 216).

A bracket figure probably from a temple pavilion (Mandapa). The figure stands under a flowering creeper. The lower part of the body is turned inwards, but the upper part is turned outwards so that the head and breasts are seen in profile. The costume consists of a figured waistcloth worn with a beaded girdle. The hair is decked with flowers and tied into a knot behind. The child is held in both hands. Two smaller figures, one a bearded man and the second a woman, stand at either side. The provenance is uncertain.

PLATE 43 (left).

- 248** (251) WOMAN WITH MIRROR: sandstone. Attributed to Bhuvaneswar, Orissa, c. 1000 A.D. H. 95.5 cm.

Lent by Indian Museum, Calcutta (Br. 3).

A bracket figure probably from a temple pavilion (Mandapa). The figure stands under a fruit-bearing tree, among the branches of

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which are squirrels and a bird. She holds a mirror in her left hand and is apparently engaged at her toilet, the right hand being raised to her hair. The costume consists of a figured waistcloth worn with a beaded girdle, and the figure is richly ornamented with beaded necklaces and other jewellery. Two attendant figures, a man and a woman, stand at either side. The woman wears a satchel and the man carries a bag. The provenance is uncertain.

John Anderson, *Catalogue of Archæological Collections in the Indian Museum*, 1883, p. 219. Rajendralala Mitra, *Antiquities of Orissa*, 1880, Vol. I, p. 101. *Album of Exhibition of Indian Art*, New Delhi, 1948, Pl. 16.

- 249 (252) WOMAN WRITING: sandstone. Attributed to Bhuvaneswar, Orissa, c. 1000 A.D. H. 69 cm.

Lent by Indian Museum, Calcutta (Br. 4).

A bracket figure probably from a temple pavilion. The figure stands with the lower part of her body facing inwards, but the upper part turned outwards. The carving is damaged and part of the back-slab is missing. The figure holds in her left hand a writing tablet with the word *vap* in Devanagari characters inscribed on it; and in her right hand she holds a writing implement. The costume consists of a striped waist-cloth worn with a beaded girdle, and the figure is richly ornamented with beaded necklaces and other jewellery. A small bearded man stands on the left side. The word *kavata* inscribed on the stone has been taken to indicate that the woman might be painting (see Anderson below).

John Anderson, *Catalogue of Archæological Collections in the Indian Museum*, 1883, pp. 219–20.

PLATE 43 (right).

- 250 (247) LION BRACKET SUPPORT: fine sandstone. Attributed to Bhuvaneswar, Orissa, c. 1000 A.D. H. 108 cm.

Lent by Indian Museum, Calcutta.

A lion rampant carved in the round, with a small human rider. The animal's left hind-leg is about to bear down on a warrior with sword and shield. The treatment is stylized, with free use of ornamental arabesque.

K. de B. Codrington, *Geographical Magazine*, Vol. XXI, No. 5, 1948, p. 165.

PLATE 39 (top, right).

- 251 (283) VISHNU TORSO: basalt. From Sundarbans, Bengal, 10th century A.D. H. 76 cm. Lent by Asutosh Museum, Calcutta (No. 74).

The head, arms and lower part of the feet are missing. The costume consists of a waistcloth with folds indicated by engraved lines, and a beaded girdle with festoons and *kirti-mukha* clasp. A multi-stringed sacred cord is worn on top of a broad band. Other details include a heavy ornamental necklace and a long garland (*vanamālā*), the latter partly missing and visible only at the knees.

- 252 (277) FEMALE HEAD: basalt. From Rājgarh, Alwar State, 10th century A.D. Height (head only): 19 cm.

Lent by Rajputana Museum, Ajmer (No. 469).

The head is carved in one piece with a large round tenon projecting upwards from the back. The face is carved with full lips and ridged eyebrows, the eyes pointed.

Burlington Magazine, Vol. XC, No. 539, 1948, Fig. 15.

- 253 (248) CORNER-STONE, carved on two faces with female figures: coarse sandstone. From Khajurāho, Chhatarpur State, Central India, c. 1000 A.D. H. 92 cm.

Lent by the Municipal Museum, Allahabad.

Carved in deep relief against a plain background, with a standing female figure on each face. The figures are standing in conventional flexed postures, both wearing waistcloths, jewelled girdles and necklaces.

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- 254** (254) SIVA: pink sandstone. From Jhālrapātan, Jhālāwār, Rājputāna, c. 10th century A.D. H. 95 cm.
Lent by Rajputana Museum, Ajmer (No. 31).
Probably part of a door jamb, the figure is carved in deep relief in *tribangha* pose between slender columns. In the right hand he holds a staff mounted with a human skull; in the left, a small bird on a saucer. At his feet stands the bull, Nandi.
- 255** (255) BRAHMĀ AND SARASWATĪ: sandstone. From Mahāban, United Provinces, c. 10th century A.D. H. 57 cm. W. 37.5 cm.
Lent by Curzon Museum, Muttra (D.22).
The two figures are seated side by side on a lotus throne. Brahmā has three visible heads and four arms; the two right hands hold the staff and waterpot (the latter now partly missing); the lower left arm is round Saraswatī's waist, and the upper left holds a manuscript. Brahmā is bearded, and his hair is tied high (*jatā makuta*). Saraswatī has a mirror in her left hand, and her right arm is round Brahmā's shoulders. A male devotee stands in each of the lower corners; and in each upper corner there is a Gandharva holding a garland, and an Apsara, seated as though on a cloud. A bird, apparently a Hamsa, is depicted in the foreground at Brahma's feet.
J. P. Vogel, *Catalogue of Archaeological Museum, Mathurā*, 1910, pp. 98-9.
- 256** (261) FEMALE CAURI-BEARER: pink sandstone. From Bhumara, Nāgod State, Central India, 10th century A.D. H. 27 cm.
Lent by Patna Museum (No. 7501).
The figure, carved in deep relief, holds a *cauri* (fly-whisk) in the right hand, the body being in the conventional flying pose. Details include beaded girdle and a necklace with pendants. The right leg and the *cauri* are damaged and partly missing.
- 257** (266) BODHISATTVA: red and yellow banded sandstone. From Lalitigiri, Orissa, c. 10th century A.D. H. 63 cm.
Lent by Baroda State Museum (AC. 221).
Figure seated in *padmāsana*, the right hand in *bhumisparsa mudrā*. The robes are thin and cling closely to the body, leaving the right shoulder bare. Details include a high coronet, armlets, beaded necklace and sacred cord. The background is carved in low relief with a *kirtimukha* in each upper corner, and lions rampant in the lower corners.
R. P. Chanda, *A.S.I. Memoir No. 44*, 1932.
PLATE 42 (*left*).
- 258** (268) LAKSHMĪ: marble panel. From Western India, c. 1000 A.D. H. 87 cm. W. 24 cm.
Lent by the Victoria and Albert Museum (I.M. 169-1926).
Standing female figure carved in deep relief, holding in the right hand a conch-shell. The left hand is missing. The costume consists of a waistcloth with beaded girdle. Other details include circular earrings; necklaces extending below the breasts; armlets and beaded anklets.
- 259** (269) SECTION OF A FRIEZE: yellowish sandstone. From Rājputāna, 10th century A.D. H. 41 cm. L. 73 cm.
Lent by the Victoria and Albert Museum (I.M. 79-1916).
Carved in relief, depicting a row of six small dancing figures beneath conventional canopies supported by six ringed pillars.
- 260** (273) SECTION OF A FRIEZE: sandstone. From Jodhpur, Rājputāna, late 11th century A.D. H. 28 cm. W. 74 cm.
Lent by the Sardar Museum, Jodhpur.
Carved in relief, depicting a row of nine small dancing figures beneath conventional canopies supported by ringed pillars.
PLATE 35 (*below*).
- 261** (271) UMĀ-SAHITA: grey sandstone. From Western India, c. 1000 A.D. H. 71.7 cm.

Sculpture

Lent by the Museum of Fine Arts, Boston (No. 21-1720).

Siva, four-armed, is seated at ease (*lalitāsana*) with right leg pendent, and Umā (*Pārvatī*) sits on his proper left. Siva's lower right hand holds a small unidentified object; the upper right hand holds the broken staff of a trident (*trisūla*); the upper left hand is raised to the level of the head and holds an unidentified object; the lower left arm is passed round Umā's shoulders. Siva's hair is dressed high (*jatā makuta*). He wears a waistcloth and sits with a *yoga-patta* round the waist and right knee. The group includes a female attendant on each side, and below the seat there is a relief panel including the figures of Ganēsa (proper right), and next to him the sage Bhṛngi with the bull Nandi, and Subrahmanya (proper left) riding on a peacock. Four lingams are carved in relief above the heads of Siva and Umā.

A. K. Coomaraswamy, *Catalogue of Indian Collections in Museum of Fine Arts, Boston*, 1923, Pl. XXII.

- 262 (222) SARASWATĪ: sandstone. From Kharod, Central Provinces, 10th century A.D. H. 54.5 cm.

Lent by Dr. Stella Kramrisch, Calcutta.

Panel carved in deep relief, showing the goddess standing under a flowering tree, right arm raised behind her head and the left arm raised in front (both hands missing). Standing on each side at her feet is an obese dwarf (both with heads missing). The dwarf on her proper right is holding up a *vinā*. The goddess wears jewelled necklaces, ear pendants, armlets, anklets (*pādajālakas*), and an elaborate girdle with jewelled festoons (*ūru-dama*). She stands on an open lotus flower.

Cf. K. de B. Codrington, *Ancient India*, 1926, Pl. XLVII.

- 263 (270) FLYING APSARAS: sandstone. From Gwalior, 10th century A.D. H. 22.5 cm.
Lent by the Archæological Museum, Gwalior.

A fragment originally forming part of a large composition. A severed claw appears below the figure's left shoulder.

- 264 (272) BODHISATTVA AVALOKITESVARA: fine grey sandstone. From Bishanpur Tandwa, near Gaya, Bihar, 11th century A.D. H. 110.5 cm.

Lent by Patna Museum (No. 1680).

Seated figure carved in deep relief, the right hand in *abhaya mudrā* (giving assurance) and the left hand holding the stem of a flowering lotus. The fingers of both hands are webbed. The head is slightly inclined to the proper left, bearing an image of Amitabha seated in *padmāsana*. The hair is dressed high. The costume consists of a waistcloth with engraved stripe-pattern. Other details include a girdle, sacred cord, armlets, necklace, bracelets, ear pendants, and flowers decked behind ears. When discovered, this image was on the left of a large seated Buddha, a second figure (of Maitreya) being on the right (see Stein below).

J. D. Beglar, *Arch. Survey Reports*, Vol. VIII, 1872-3, pp. 105-6. M. A. Stein, *Indian Antiquary*, Vol. XXX, 1901, pp. 89-90, and Fig. IV. R. D. Banerji, *Eastern Indian School of Medieval Sculpture, A.S.I., New Imperial Series*, Vol. XLVII, 1933, Pl. XXXII.

PLATE 47 (*left*).

- 265 (267) YAMUNA: trapstone. From Bhuvaneshwar, Orissa, 11th century A.D. H. 56 cm.
Lent by the Asutosh Museum, Calcutta (No. 431).

A standing figure carved in deep relief, holding a pot (*lota*) in left hand. The right hand is missing. The costume consists of a waistcloth with girdle and sash. Other details include a garland passing round both upper arms and reaching to level of knees; a coronet with tiara; necklaces, and bangles.

- 266 (263) FEMALE FIGURE holding flowering stem: basalt. From Bihar, c. 11th century A.D. H. 47 cm.

Sculpture

- Lent by Asutosh Museum, Calcutta (No. 116). Deep-relief carving of a figure standing in *tribangha* pose on a lotus pedestal, with a smaller figure on another lotus pedestal on her proper left. The right hand is in *abhaya mudrā* (giving assurance); the left hand rests near the hip and holds the stem of a flowering plant (the flower itself damaged and not identifiable). Costume consists of a waistcloth with girdle; necklaces and circular earrings. The smaller figure wears a coronet.
- 267** (262) DURGĀ: coarse sandstone. From Western India, early 11th century A.D. H. 88 cm. Lent by Baroda State Museum (AC.92). A twelve-armed dancing figure carved in deep relief. The right leg and all hands except one are missing. The figure wears a *kirita-mukuta* coronet, elaborately jewelled necklaces and girdle, and a garland (*vanamālā*). A lion is depicted to the right, at her feet.
- 268** (258) FEMALE TORSO: yellowish sandstone. From Kiradu, Jodhpur State, Rājputāna, 11th century A.D. H. 31.5 cm. Lent by Sardar Museum, Jodhpur (No. 2). Originally a standing figure in *tribangha* pose, carved in the round. Costume consists of a waistcloth with elaborately jewelled girdle, including beaded festoons with pendants. Jewelled necklaces and armlets are also worn. PLATE 42 (*right*).
- 269** (257) FEMALE BUST: cream sandstone. From Kiradu, Jodhpur State, Rājputāna, 11th century A.D. H. 32 cm. Lent by Sardar Museum, Jodhpur (No. 7). The bust is a badly damaged fragment with many surface indentations. The right arm is raised over the head; the left arm missing. The head is inclined slightly to the proper left against a background of creeper-stems carved in relief. The figure wears a breast-band and is richly ornamented with necklaces, armlets, bracelets and ear pendants.
- 270** (256) MAN AND WOMAN: limestone. From Kakanmadh Temple, Suhania, Gwalior State, 11th century A.D. H. 97 cm. W. 85 cm. Lent by Archaeological Museum, Gwalior. The two main figures are carved in deep relief in *tribangha* pose between columns, their hips meeting in the centre. Both figures wear waistcloths, beaded girdles, necklaces and other ornaments. The man is bearded and his hair is tied into a large knot at the back. A very small bearded male figure stands between the two main figures, reaching only to the level of their knees.
- 271** (250) SIVA DANCING ON FIVE HEADS: sandstone. From Orissa, c. 11th century A.D. H. 112 cm. Lent by Diwan Bahadur S. K. Jalan, Patna. A four-armed, three-eyed figure, carved in deep relief, dancing on five heads. The upper right hand holds a *vinā*; the lower right, a rosary (*akshamālā*); the upper left, a trident (*sula*); the lower left, a kettle-drum (*damaru*). The costume consists only of a waistcloth with ribbed folds. Cobras are coiled round the forearms and on the shoulders. PLATE 46 (*right*).
- 272** (304) SARASWATĪ: basalt. From Sundarbans, Bengal, c. 11th century A.D. H. 43 cm. Lent by Asutosh Museum, Calcutta (No. 118). A rectangular panel carved in deep relief, depicting the goddess standing in a slightly flexed pose, holding a *vinā* and apparently in the act of playing it. She wears a waistcloth with folds indicated by narrow ridges; a beaded girdle; a broad sash or scarf partly covering her breasts, and conventional jewellery including armlets and a tiara. The lower part of the legs are damaged. PLATE 41 (*right*).
- 273** (1274) NĀGA AND NĀGINĪ: basalt. From Bihar (provenance unknown), c. 12th century A.D. H. 105 cm.

Sculpture

Lent by Dr. Stella Kramrisch, Calcutta.

The two figures are posed side by side under a canopy formed by snake-hoods, the lower parts of their bodies being coiled round each other. The Nāga, on the right, extends his right arm behind the Nāginī's back and holds a garland which encircles both figures. Trefoils are carved in relief on the snake-hoods.

Cf. R. D. Banerji, *Eastern Indian School of Medieval Sculpture*, A.S.I., New Imp. Series, Vol. XLVII, 1933, Pl. LXV, Figs. a and c.

PLATE 41 (*left*).

- 274 (223) GARUDA: lamprophyre. From Dohad, Panch Mahals District, Bombay, late 12th century A.D. H. 185 cm.

Lent by Prince of Wales Museum, Bombay (DH.3).

A winged, standing figure carved in deep relief. The left foot is supported by a Nāga and Nāginī. The right hand is raised above the head with palm open; the left hand holds a serpent, the head of which is missing. The costume consists of short drawers and a girdle, the latter with beaded festoons and tassels. Other details include a conical coronet, a beaded *channavira*, and a long garland extending from shoulders to feet.

Annual Report, A.S.I., 1926-7, Pl. XLVI (c).

PLATE 40 (*left*).

- 275 (305) SŪRYA: carboniferous shale. From Rājmahāl Hills, Bengal, 12th century A.D. H. 168 cm. W. 82 cm.

Lent by Victoria and Albert Museum (929 I.S.).

A large stele depicting Sūrya riding his seven-horsed chariot. Originally, he held the stem of a flowering lotus in each hand, but the left forearm is now missing. Immediately in front at his feet stands his consort Prabha, and in front of her is Aruna, his legless charioteer. On each side, Sūrya is attended by a female figure with a *cauri* and an obese male figure staff, probably representing Rajnī and Danda

on the left, and Nikshubā and Pingala on the right. The stele is elaborately ornamented with conventional foliations, and above the main figure there is a large *simha-mukha*. Part of the back-slab, to the left of the main figure, has been left unfinished.

J.I.A.I., Vol. XIII, Pl. CXLIII. V. A. Smith, *History of Fine Art in India and Ceylon*, 1911, Pl. XL.

- 276 (358) SIMHANĀTHA LOKESVARA: steatite. From Northern India (provenance unknown), c. 12th century A.D. H. 9.5 cm.

Lent by Sarnath Museum, Benares.

The figure is seated on a lotus which is supported by Yali. The stem of a flowering lotus is held in his proper left hand. The hair is matted and dressed high (*jatā makuta*).

- 277 (278) SARASWATĪ: white marble. From Pallu, Bikaner, Rājputāna. Jain, 12th-13th century A.D. H. 151 cm. W. 100 cm.

Lent by H.H. The Maharaja of Bikanir.

Four-armed goddess standing under an ornamental arch (*prabha torana*). In her upper right hand she holds the stem of a flowering lotus; the lower right hand is in *varada mudrā* (charity); the upper left holding the book (*pustaka*); the lower left holding a water-pot. She is elaborately ornamented with a jewelled coronet and girdle, necklaces and armlets. At either side of her feet stand two small female figures holding *vinās*, and beside them there are two kneeling worshippers. The *prabha torana* is intricately carved with a variety of figures, human and divine, as well as lions and Makaras.

Album of Exhibition of Indian Art, New Delhi, 1948, Pl. 18.

- 278 (302) A TEACHING SCENE: carboniferous shale. From Orissa, c. 13th century A.D. H. 77 cm. W. 40 cm.

Lent by Victoria and Albert Museum (938 I.S.).

Sculpture

- Carved in deep relief, the scene depicts a Vaishnava Guru with three disciples. The Guru is on the extreme right, and he sits with his legs crossed, his left hand holding a book and his right hand raised in a teaching gesture. One disciple is bearded. Above there is a roof supported by columns, perhaps representing a temple Mandapa. The front of the base is carved in relief with four warriors armed with swords and shields.
- A. K. Coomaraswamy, *Visvakarmā*, 1914, Pl. 72.
- 279** (260) SEATED WOMAN: sandstone. From Konarak, Orissa, 13th century A.D. H. 48 cm. Lent by the Government Museum, Hyderābād (No. 144.B.).
- The figure is carved in the round, with legs, arms and breasts badly damaged and partly missing. The right hand is raised above the head as though adjusting the hair; the left arm, which may have been holding a mirror, is missing. The left leg is crossed over the right leg, but both are partly missing. Details include a double-garland or *channavira*, necklaces and bracelets.
- 280** (265) MAITHUNA, man and woman in attitude of love-making: sandstone. From Konarak, Orissa, 13th century A.D. H. 86 cm. Lent by the Government Museum, Hyderābād.
- Standing figures carved in deep relief, the man bearded and the woman standing in front of him, looking up at his face.
- 281** (276) HEAD OF A HORSE: trapstone. From Konarak, Orissa, 13th century A.D. H. 65 cm. W. 89 cm. Lent by the Indian Museum, Calcutta.
- A fragment carved in the round. The horse originally stood on a plinth at one of the entrance gates to the temple (see Coomaraswamy below). The animal wears a bridle with bit, and an ornamental chain and garland round its neck.
- Cf. A. K. Coomaraswamy, *Visvakarmā*, 1914, Pl. 76.
- PLATE 45.
- 282** (264) HUMAN-HEADED LION: trap. From Bhuvaneswar, Orissa, c. 13th century A.D. H. 35 cm. Lent by Asutosh Museum, Calcutta (No. 428). The figure, carved in deep relief, stands on the prostrate body of a small human figure. The hind quarters are those of a lion, but from the waist upwards the figure is human. The hair is represented by plaited curls.
- 283** (356) WOMAN WITH DEER: sandstone. From Western India, 10th century A.D. H. 30 cm. Lent by F. B. Pendarves Lory, C.I.E., Andover, Hants.
- A fragment from a larger composition, showing a woman with curly hair clasping the neck of a deer. Lower part of woman missing.
- 284** (1244) CHAURI BEARER: basalt. From Patansheru, Madak, Hyderābād State, c. 99 A.D. H. 96 cm. Lent by the Government Museum, Hyderābād.
- Standing figure with legs and arms missing. The left hand originally held a *chauri* (fly-whisk) which rests on the left shoulder. The costume consists of a waistcloth with girdle and sash, the latter tied at the sides and hanging in a median loop in front. Other details include a coronet, sacred cord, necklaces, earrings and armlets. Several plaited locks of hair hang over the shoulders.
- PLATE 46 (*left*).
- 285** (1271) GOD AND GODDESS, possibly Rāma and Sītā: basalt. From Hemāvati, Anantapur District, Madras, c. 10th century A.D. H. 58.5 cm. Lent by the Government Museum, Madras.

Sculpture

The figures are carved in deep relief, seated side by side. The god sits on the right and rests his right hand on the right knee of the goddess, while his left hand is in *abhaya mudrā* (giving assurance). Both figures are wearing waistcloths, necklaces, armlets, bracelets, and anklets (*pāda-jālakas*). The god also wears a broad beaded sacred cord, a waistband, and a coronet.

PLATE 44 (*right*).

- 286 (1266) UMĀ-MAHESVARA: basalt. From Penukonda, Anantapur District, Madras, c. 1000 A.D. H. 80 cm.
Lent by the Government Museum, Madras (No. 65-37).

A relief carving of Siva and Umā seated side by side. Siva is three-eyed and four-armed: he holds in his upper right hand a trident (*trisūla*), in the lower right, and unidentified object resembling a cup, and in the upper left, a serpent; the lower left arm is passed round Umā's waist. Siva has his hair matted and dressed high (*jatā makuta*), and he wears a broad beaded sacred cord, waistband, armlets, beaded necklace and other jewellery. Siva's bull, Nandi, is carved in relief on the front of the base, and an inscription in Tamil characters records the name of the donor, 'Pasambee'.

PLATE 44 (*left*).

- 287 (1276) WORSHIPPER: gabbro. From Madras Presidency (provenance unknown), c. 10th century A.D. H. 145.5 cm.
Lent by the Government Museum, Madras (No. 2630).

The figure is carved in the round, kneeling on the right leg, holding in the left hand an unidentified flower (probably a lotus bud). The costume consists of a waistcloth with girdle and sashes, the latter knotted at the sides. The hair is dressed high (*jatā makuta*). Other details include a sacred cord, necklaces, armlets, and bracelets.

PLATE 36 (*right*).

- 288 (1269) DURGĀ: porphyritic basalt. From Avani, near Mulbagal, Mysore, 10th century A.D. H. 128 cm.

Lent by Mysore Government Museum, Bangalore.

The figure of the goddess is carved in deep relief. She is three-eyed, four-armed and seated on a throne, with her right foot resting on the body of a demon. She holds in her upper left hand a trident (*trisūla*); in the lower left, a skull-cap (*kapāla*); in the upper right, a drum (*damaru*). The lower right hand is in *abhaya mudrā*. The goddess has fanged teeth, and her extended locks are surmounted by snakes and a skull. She wears a waistcloth with girdle and sashes; a garland of skulls; a breast cord; necklaces and other jewellery. The demon is armed with sword and shield and also has fanged teeth.

Annual Report, Arch. Survey of Mysore, 1935, Pl. XVIII, Fig. 2.

- 289 (1265) DAKSHINĀMŪRTI: diorite. From Cholamaligai, Tanjore District, Madras, 11th century A.D. H. 138.5 cm.
Lent by the Government Museum, Madras (No. 70-37).

A four-armed, three-eyed figure seated on a throne, the right foot resting on the back of a prostrate demon. The upper right hand holds a rosary (*akṣhamālā*), the lower right hand is in *abhaya mudrā* (giving assurance); the upper left holds a serpent; the lower left, a book (*pustaka*). The figure wears a tiara, and the matted locks of hair are dressed formally. The costume consists of short drawers with a plain girdle knotted in front. Other details include necklaces, a rosary of Rudrāksha berries, a waistband, a sacred cord, armlets, and garters with bells (*Kandāmani*).

F. H. Gravely and C. Sivaramurti, *Illustrations of Indian Sculpture: Madras Government Museum*, 1939, Pl. XXXVII.

PLATE 36 (*left*).

Sculpture

- 290** (1264) **TORSO OF A DOOR-GUARDIAN** (DVĀRAPĀLA): gabbro. From Warangal, Hyderābād State, 12th century A.D. H. 85 cm. Lent by the Government Museum, Hyderābād (No. 4163).

The figure, carved in the round, with the head, legs, right arm and left forearm missing, is elaborately ornamented with a beaded girdle, jewelled necklaces, waistband and armlets.

PLATE 47 (*right*).

- 291** (1273) **KRISHNA AND GARUDA**: indurated potstone. From an unidentified temple in Halebid, Mysore State. Hoysala, 12th century A.H. H. 154 cm.

Lent by Mysore Government Museum, Bangalore.

A corner-stone carved in deep relief on two faces, originally part of the outside wall of a temple. The carving on one face depicts Krishna dancing on the head of the serpent, Kāliya, watched by a small Nāga; the second face depicts Garuda in *anjali* pose. Both figures are elaborately ornamented with girdles, coronets and other jewellery. Above the head of each figure there is a foliated canopy.

B. Lewis Rice, *Mysore Gazetteer*, 1897, Vol. I, pp. 510-522.

- 292** (1255) **INDRA AND HIS CONSORT** mounted on an elephant: indurated potstone. From an unidentified temple at Halebid, Mysore State, Hoysala, 12th century A.H. H. 154 cm. Lent by Mysore Government Museum, Bangalore.

An architectural detail, carved in deep relief, from the outside wall of a temple. The main carving depicts Indra with a thunderbolt (*vajra*) in his right hand and a goad (*ankusa*) in his left riding an elephant with his consort sitting immediately behind him. Both figures are elaborately ornamented with coronets and other jewellery. The elephant is caparisoned

and carries a piece of foliage in its trunk. Another carving on a recessed corner of the same block depicts two monkeys carrying a heavy stone, illustrating the *Rāmāyana* story of the building of the bridge to I ankā. There are ornamental foliations above and below each group.

- 293** (1251) **KRISHNA PLAYING ON A FLUTE**, flanked by gopis and cows and Makaras: basalt. From an unidentified temple at Halebid, Mysore State. Hoysala, early 12th century A.D. H. 53.5 cm. L. 251 cm. Lent by Indian Museum, Calcutta (No. 92451).

Relief panel, with Krishna standing in the centre under a foliated arch, flanked on each side by cows and gopis, a four-armed image of Vishnu in a niche, and a Makara with foliated tail. Above each niche containing an image of Vishnu there is a musical scene; the figures above the left-hand Vishnu have been left half-finished.

- 294** (1246) **SEATED YAKSHA**: trap. From an unidentified temple at Halebid, Mysore State. Hoysala, 12th century A.H. H. 154 cm. Lent by Mysore Government Museum, Bangalore.

An obese figure, with head and hands missing, seated on a plain rectangular throne. The figure is nude except for an ornate waistcloth, the ends of which hang down in front. A sacred cord, armlets and bracelets are also worn. A small seated female figure is depicted in front, on the left, with her hands in *anjali* pose.

- 295** (1275) **FEMALE FIGURE**: basalt. From an unidentified temple in Bellary District, Madras, 12th century A.D. H. 61 cm. Lent by the Government Museum, Madras (No. 2520).

Carved in the round, the figure is badly mutilated, with head, forearms and right leg

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missing. She stands under a flowering creeper in which two birds are sheltering, and wears elaborately ornamented girdle, necklaces, armlets and other jewellery. A female attendant figure stands on her proper right, and a smaller male figure on her proper left.

- 296 (1245) VISHNU AND LAKSHMĪ ON GARUDA: indurated potstone. From Mysore (provenance unknown). Hoysala, 12th century A.D. H. 154 cm.

Lent by Mysore Government Museum, Bangalore.

An architectural detail, carved in deep relief, from the outside wall of a temple. Garuda is depicted kneeling on one leg, supporting Vishnu and Lakshmī on his shoulders. Vishnu is two-armed and holds the discus in his right hand. To the extreme left there is a standing figure in *anjali* pose, and between this figure and Garuda there is an unfinished carving of a standing female figure. All the figures are richly ornamented with coronets and other jewellery. There are ornamental foliations above and below the grouped figures.

B. Lewis Rice, *Mysore Gazetteer*, 1897, Vol. I, pp. 510-522.

PLATE 38.

- 297 (1254) DANCERS AND MUSICIANS: indurated potstone. From Mysore State (provenance unknown). Hoysala, 12th century A.D. H. 38 cm. W. 100 cm.

Lent by Mysore Government Museum, Bangalore.

Fragment of a relief panel depicting three male musicians and four female dancers against a plain background.

- 298 (1253) DANCER AND DRUMMER: indurated potstone. From Mysore State (provenance unknown). Hoysala, 12th century A.D. H. 138 cm.

Lent by Archæological Department, Mysore State.

Carved in deep relief, the two figures, male

and female, are side by side, each under a canopy formed by scrolled ornament. The female dancer holds a cymbal in each hand. Both figures are elaborately ornamented with coronets, girdles, and other jewellery.

- 299 (1252) KRISHNA PLAYING THE FLUTE: indurated potstone. From Mysore State (provenance unknown). Hoysala, 12th century A.D. H. 127 cm.

Lent by Archæological Department, Mysore State.

Carved in deep relief, depicting Krishna standing under a scrolled arch, elaborately ornamented with girdle, tiara, necklaces, armlets, and other jewellery.

- 300 (1250) SALA FIGHTING THE TIGER: indurated potstone. From Mysore State (provenance unknown). Hoysala, 12th century A.D. H. 53.5 cm. W. 104.5 cm.

Lent by Prince of Wales Museum, Bombay (No. MIS. 13).

The panel is deeply undercut. The tiger and Sala face each other in the centre, the latter holding a shield in the left hand and brandishing a weapon (now missing) in the other. Three dogs are attacking the tiger from different sides, and an elephant on the extreme right appears to be involved in the combat. Behind Sala there is another man on horseback with a sword. The upper part of the panel is decorated in relief with foliations. For the story of Sala and the tiger, which concerns the origin of the Hoysala dynasty, see Elliot and Rice below.

Sir W. Elliot, *Numismata Orientalia*, 1886, Pt. II, p. 80. B. Lewis Rice, *Mysore and Coorg*, 1909, p. 95 and *Mysore Gazetteer*, 1897, Vol. I, pp. 509-510.

PLATE 39 (below).

- 301 (1249) HUNTRESS: indurated potstone. From Mysore State (provenance unknown). Hoysala, 12th century A.D. H. 136 cm.

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Lent by Archæological Department, Mysore State.

Carved in deep relief, depicting a female figure carrying a bow and arrow. She appears to be wearing a skirt of leaves over her waist-cloth and girdle. The hair is dressed in short curls and tied into a bun at the back. She is elaborately jewelled with necklaces, armlets, bracelets and other ornaments. The front of the base has a horizontal band of pointed lotus petals, and above the figure's head there is a scrolled arch.

Album of Exhibition of Indian Art, New Delhi, 1948, Pl. 17.

- 302 (1247) BHAIRAVA: indurated potstone. From Mysore State (provenance unknown). Hoysala, 12th century A.D. H. 130 cm.
Lent by Archæological Department, Mysore State.

Carved in relief, with a three-eyed, four-

armed standing figure in *tribangha* pose. Bhairava carries in his right hands a trident and a sword; in his left hands, a drum and the head of a slaughtered victim. He is elaborately ornamented with a coronet and other jewellery. Four small figures are depicted at his feet. The front of the base is carved with an undulating creeper motif, and above the figure's head there is a scrolled arch.

- 303 (1272) DOOR-GUARDIAN (DVARĀPĀLA): wood. From Rāmnād, Madras Presidency, 17th century A.D. H. 156 cm.

Lent by the Government Museum, Madras. A male figure in dancing gesture, the left foot on the back of a prostrate demon and the right leg raised. The figure has fanged teeth and a long curled moustache. In the right hand he holds a dagger; the left arm is missing. He wears short drawers with foliated pattern; a long garland, and a *channivīra*.

PLATE 39 (*top left*).

7. BRONZES:

By JOHN IRWIN

Examples of early Indian bronzework are rare, and in applying to Indian history the academic terminology of the different technological 'Ages', it has even been questioned whether in fact India ever passed through a 'Bronze Age' in the accepted sense. This can be explained by the extreme scarcity of tin in India, and although bronze-smelting was a feature of the Harappā culture of the Indus Valley, at least as early as 2,000 B.C., there are indications that the technique as well as the tin used in the process were imported from the West. As far as art history is concerned, the important point to note is that even at this period the *cire perdue* method of casting was skilfully practised on Indian soil, as may be seen from the small bull at Plate 1 (No. 6), and the well-known figure of a nude dancing girl from the same site.¹

The earliest known bronze figures of the historic period are those from various sites in Gandhāra. They include at least two Buddha figures, one of which is illustrated at Plate 20 (No. 126).² These two figures are related in points of detail, particularly in treatment of drapery, to the two early Gupta bronzes from Dhanesar Khera (Plate 32, No. 197)³, and together with them provide a starting point for the study of the later medieval development.

The Gupta era, which produced the well-known iron pillar at Delhi,⁴ has been described as India's great age of metallurgy, and it was represented in the Exhibition by two important pieces: the four-

¹ J. Marshall, *Mohenjo-daro*, 1931, Vol. III, Plate XCIV, Figs. 6-8.

² A second bronze Buddha from Gandhāra is in the Victoria and Albert Museum (I.M. 12-1948).

³ Both figures illustrated in *J.R.A.S.B.*, Vol. 64, Pt. I, No. 2, 1895, pp. 155-62.

⁴ Vincent A. Smith, *J.R.A.S.*, 1907, pp. 1-18.

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headed Brahmā from Mirpur Khās (Plate 32, No. 217), and the Sultānganj Buddha (Plate 33, No. 199). Post-Gupta bronzework of North India follows a consistent development closely related to stone sculpture, culminating in the eleventh and twelfth centuries in the distinct Pāla style, here represented by the seated Padmapāni (Plate 61, No. 334), which was then further developed outside the frontiers of India proper—in Nepal and Tibet.

The style of the medieval South Indian bronzes differs from those of the North mainly owing to the Chola craftsman's freer adaptation of style to technique. The modern use of the word 'sculpture' to include both stone and bronzework tends to blur the important technical distinction between modelling and carving. In North India, as already mentioned, style in bronzework seldom departs far from the conventions already established in stone sculpture, while in South India the development of *both* stone and bronzework is profoundly influenced by the bronzeworker's experimentation in a style more strictly appropriate to a modelling technique.

The earliest known South Indian bronzes are the Buddhist group found at Bezwāda and elsewhere in the Kistna District of Madras, some of which have been assigned on paleographic grounds to the fifth or sixth centuries.¹ They are distinctively Northern and Gupta in style and perhaps mark the period when *cire perdue* figure-casting was introduced into the South.

These supposedly Gupta bronzes bear little relation to the rock-cut figures at Dalavānūr, Mogalrājapuram, Mahābalipuram, Trichinopoly and other sites where the characteristic Pallava style emerges during the seventh century.² The Pallava style is essentially monumental and lithic, distinct from the tactual and naturalistic style usually associated with modelling. The formal qualities of the sculpture are inspired by the nature of the rock itself and the play of light upon it.

Apart from the Buddhist group already mentioned, Pallava bronzes are extremely rare. Perhaps the only figure which can be ascribed with some certainty to the seventh century is the small mutilated image of Siva in the Victoria and Albert Museum,³ the style of which indicates that at this stage the bronzeworker was content to copy lithic forms.

The first revolutionary advance in South Indian bronze-casting comes during the eighth or early ninth centuries, and results in the emergence of entirely new qualities in such figures as the Siva Tripurāntaka (Plate 48, No. 305). Here is a masterpiece which stands in its own right as a *modelled* image. It is as though the limbs of the rock-cut figures have changed their substance: the symbol has become a thing of flesh and blood. The bronze is conceived as a shape in sharply defined cubic space, unlike the rock-cut figures which were conceived in organic relation to their matrix, the rock. The emphasis is now on poise and dramatic tension, and whereas texture was all-important to the rock-sculptor, here texture plays no part. Every detail is treated with a view to cumulative effect. The tassels and median loop of the sash, which in the stone figures receive only formal treatment, are here invested with a tension and grace of their own and contribute to the total effect. The wavy line of the sacred cord carries the movement upwards and helps to off-set the poise of head and hand.

The Siva Tripurāntaka at Plate 48 illustrates these points with particular clarity, but similar remarks might be applied to the seated image of Siva Vishāpahara at Plate 49 (No. 306). The early Natarāja shown at Plate 48 (No. 304) suggests an intermediate phase—in style if not strictly in chronological sequence—between the seventh-century Siva in the Victoria and Albert Museum, on the one hand, and the Siva Tripurāntaka, or the Siva Vishāpahara, on the other. The skill involved in the making of these images suggests that bronze-casting had by now become a highly specialized craft, which could only have flourished with a widespread and regular demand for such images. Therefore, it is not surprising to find

¹ *Indian Antiquary*, Vol. I, 1872, pp. 153ff; and R. Sewell, *J.R.A.S.*, 1895, pp. 617-37, with five plates.

² For illustrations, see A. H. Longhurst, *A.S.I. Memoirs Nos. 17 and 33*, 1924 and 1928.

³ J. Irwin, *J.R.A.S.*, 1948, Pl. II. Museum No. I.M. 300-1914.

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conventional features of bronzework already being assimilated into stone sculptures. This influence can be traced in the ninth-century wall-carvings of the Tiruttani temple¹ near Arkonam, and the Mātangesvara and Tripurāntakesvara temples² at Kānchīpuram. By the tenth century, the synthesis is complete and results in the emergence of what is commonly regarded as the characteristic Chola style, represented by wall-carvings on temples such as the Muvarkovil,³ in Pudukkottai State, and the Gangaikonda-solapuram,⁴ in Trichinopoly District.

Whereas in the earlier stages the stone sculptor's assimilation of conventional features of bronzework had probably been an unconscious process, it now appears to be a conscious one. When we examine certain individual wall-carvings of the tenth and eleventh centuries, such as the six portrait sculptures at the Nāgesvara temple⁵, Kumbakonam, it is difficult not to conclude that the carver was actually working with modelled images in mind, and perhaps even in front of him. Similarly, if one examines the well-known Natarāja⁶ carved on the Southern facade of the Gangaikonda-solapuram temple built by Rājendra-chola I (1012-1035 A.D.), it is difficult to imagine how any carver could have arrived at such an unsculptural form without reference to a bronze model of the type shown at Plates 50 and 51.

Between the eleventh and fourteenth centuries the stylistic sequence is less clear, though much light may be thrown on this particular period when the important series of inscribed bronzes from Negapatam are published.⁷ The only inscribed Chola bronzes so far published are the seated Kālī (assigned on paleographic grounds, 'early Chola') in the Madras Government Museum;⁸ a standing Chandrasekara ('late Chola') in the Musée Guimet;⁹ and two portrait figures¹⁰ discovered in 1922 in the Siva temple at Kālahasti, Chittoor District. The dating of the Kālahasti images has been linked with their identification as portraits, and there is plausibility in Mr. Aravamuthan's suggestion¹¹ that the female figure inscribed 'Sola-ma-devi' represents one of the Queens of Rājārāja I (early eleventh century). The second Kālahasti portrait is inscribed 'Kulottunga-sola-devar', and from its youthful features it has been identified by the same author as Kulottunga-Chola III, who ascended the throne in 1178 A.D. at the age of sixteen. Mr. Aravamuthan's identifications of other Chola portraits are worth consideration but are too conjectural to be taken as definite evidence, and it is worth noting that the image he regards as Queen Sembiyan-ma-devi (tenth century A.D.)¹² is identical with the figure shown at Plate 55 (No. 317), catalogued here as a twelfth to thirteenth century image of Pārvaṭī as Matangī. On the other hand, the Kannappa Nayanar at Plate 59 (No. 315) compares in style with the two Kālahasti portraits and is probably of the same date.

The most striking illustration of the later Chola development is to be found in a comparison of the three large Natarājas (Plates 50, 51 and 52). With regard to the Amsterdam figure, it is worth noting that the more formalized treatment of the aureole of flames and locks of hair is counter-balanced by a naturalistic emphasis in the modelling. This naturalism is achieved not only by more studied attention to surface detail, but also by a sharper definition of contour, which gives the effect of greater compactness and more surface tension. The contrast is most noticeable when comparing the three figures from

1 A. H. Longhurst, *A.S.I. Memoirs* No. 40, 1930, Plate XI.

2 A. Rea, *A.S.I. New Imperial Series*, Vol. XXXIV, 1909, Plates XCVI and CXIV.

3 Venkataranga Raju, *J.I.S.O.A.*, Vol. V, 1937, pp. 78-90, with plates

4 Vincent A. Smith, *History of Fine Art in India and Ceylon*, 1911, Figs. 159, 160, 161 and 162.

5 Ajit Ghose, *Ostasiatische Zeitschrift*, Vol. 19, 1933, two plates.

6 Ajit Ghose, *J.I.S.O.A.*, Vol. VI, 1938, pp. 94-6, with one plate.

7 A monograph by Mr. T. N. Ramachandran is now in preparation.

8 F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, Plate XIV, Fig. 1

9 F. H. Gravely and T. N. Ramachandran, *op. cit.* Plate XII, Figs. 1 and 2. J. Hackin

10 Annual Report on Epigraphy, Madras, 1921-22, Plate I, Fig. 3; and T. G. Aravamuthan, *Portrait Sculpture in South India*, 1931, Figs. 12 and 16.

11 T. G. Aravamuthan, *op. cit.*, p. 37.

12 T. G. Aravamuthan, *op. cit.*, Fig. 9.

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behind, particularly in the treatment of the shoulder-blades, the waists, the contours of the buttocks, and in anatomical details such as the knee-joints and the ankles. Judged as technical a feat of casting, the Amsterdam Natarāja is the most remarkable of the three, especially when one takes into account not only the relative size but the relative *depth* of the casting.

The Amsterdam Natarāja represents a transitional phase in the development from a Chola to a Vijayanagar style, uniting characteristics of both, and the extraordinary elegance of the best Vijayanagar bronzes is partly derived from the combination of naturalism and stylization already observed in the Amsterdam image. An example of Vijayanagar elegance is the fifteenth-century Pārvatī shown at Plate 57 (No. 441), which is remarkable for the unusually deep folds across the waist. This style marks the end of a development, and during the post-Vijayanagar period elegance persists only in a more stereotyped and degenerate form, such as we find in the figure of Chandésvari at Plate 58 (No. 328).

Not all the post-Chola bronzes fit into a regular pattern of development or stylistic sequence. A rigid standardization of types, resulting at times in the actual remaking or copying of earlier images, makes the task of classification extremely difficult, and a striking illustration of this may be seen at Plate 54, in a comparison of the two figures of Rāma separated by at least 700 years.

(a) SOUTH INDIA

304 (440) SIVA NATARĀJA: bronze. From Kuram, Chingleput District, Madras, c. 900 A.D. H. 55 cm.

Lent by the Government Museum, Madras.

A four-armed and three-eyed dancing figure, on a plain rectangular base with two broken uprights for a *prabhavali* (now missing). The left leg is raised and bent at the knee; the right heel is crushing the prostrate demon, *Apasmāra*. The arms are bifurcate at the shoulders. The lower right hand is in *abhaya mudra* (giving assurance); the upper right holds the kettle-drum (*damaru*) between the thumb and second finger; the upper left holds a cobra; the lower left arm is stretched across the body in the dancing gesture, *gaja* or *danda hasta*. The hair is dressed high (*jatā makuta*) and thickly matted, bearing on the proper left side a *Datura* flower and a sun-flower; on the right, a crescent moon (*ardha candra*) and skull (*kapāla*). Six long braided locks hang over the back and shoulders. The costume consists of short figured drawers worn with a girdle (the latter with a *kīrti-mukha* clasp) and two or more sashes with loops and tassels projecting at the sides. Other

details include a waistband (*udara-bandha*); a sacred cord; a tiara with fillet; earrings (rt. *kundala*, lt. *patra-kundala*); three necklaces; *makara-kundala*, lt. *patra-kundala*); three necklaces; *keyūra* armlets (on the front arms only); of each rear arm, and anklets (*pādā-jālakas*). This image, which represents Siva in the Talasamsphōtita mode of dance (see Minakshi below), is the earliest known bronze Natarāja.

F. H. Gravely and C. Sivaramamurti, *Illustrations of Indian Sculpture; Madras Government Museum*, 1939, Pl. XXXI. S. Gopalachari, *J.I.S.O.A.*, Vol. VI, Pl. V, Fig. 2, and pp. 16, 17. For the same dance mode in stone, see C. Minakshi, *Indian Art and Letters*, Vol. XII, No. 2, 1938, Plate I, Fig. 1.

PLATE 48 (*left*).

305 (460) SIVA TRIPURĀNTAKA: bronze. From Madras Presidency, probably Tanjore District, 9th century A.D. H. 64 cm.

Lent by Gautam Sarabhai, Ahmadabad.

A two-armed figure standing on a plain rectangular base without pedestal. The weight is taken on the proper right leg, the left leg

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being flexed and slightly advanced. The left hand is raised in the gesture of holding a bow; the right hand is in *kataka mudrā*, as though holding an arrow. The hair is matted and dressed high (*jatā makuta*), bearing on the proper right side the crescent moon (*ardha candra*) and on the left a Datura flower. Ten long braided locks hang over the back and shoulders. The costume consists of short drawers secured by a girdle with ornamental clasp. Two sashes, with tassels and loops projecting on each side, are worn over the girdle, forming a median loop in front. Other details include a sacred cord; a tiara with fillet; an earring (*patra-kundala*) on the left ear only; a necklace; a rosary of Rudrāksha berries; ribbon armlets, knotted on the outside; bracelets, and anklets (*pāda-jālakas*). S. Gopalachari, *J.I.S.O.A.*, Vol. VI, 1938, Pl. IV and V. John Irwin, *J.R.A.S.*, 1948, Pl. IV, and pp. 105-7.

- 306 (446) SIVA VISHĀPAHARANA: bronze. From Kilappudanur, Nannilam Taluk, Tanjore District, Madras, 9th-10th century A.D. H. 62 cm.
Lent by the Government Museum, Madras.
The figure is four-armed and three-eyed, seated at ease (*lalitāsana*) on a rectangular pedestal with two uprights for a *prabhāvali*; now missing. The right leg is pendent. The arms are bifurcate at the shoulders. The lower right hand holds the poison (*viṣa*); the upper right, the axe (*parasu*) in *tripatāka mudrā*; the lower left, a cobra; the upper left, the antelope (*mṛiga*). The hair is matted and dressed high (*jatā makuta*), bearing on the proper left side a Datura flower and on the right the crescent moon (*ardha candra*). Fifteen long braided locks hang over the back and shoulders. The costume consists of short drawers worn with a girdle, the latter with a *kirtimukha* clasp. Two sashes, knotted at the sides with projecting loops and tassels, are worn over the girdle. Other details include a waist-band engraved with a diamond-and-rosette

pattern (repeated also on the girdle); a sacred cord which hangs loosely over the lower right forearm; a single flower on each shoulder; earrings (both *makara-kundala*); two necklaces; *keyūra* armlets; bracelets, and anklets (*pāda-jālakas*)

F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, p. 108.

PLATE 49 (*left*).

- 307 (455) PĀRVATĪ: bronze. From Madras Presidency (provenance unknown), 10th century A.D. H. 66.1 cm.
Lent by Sir Cowasji Jehangir, Bart, G.B.E., K.C.I.E., Bombay.

A female figure standing on a pedestal in the shape of a *padmāsana*, but without the usual engraved petals. The right hand is in *kataka mudrā*; the left, in *lola hasta*. The goddess wears a coronet (*karanda makuta*), and twelve short locks hang over the back. The costume consists of drawers (*candātaka*) secured by a girdle. Other details include a *channavira*; a chain of flowers on each shoulder; armlets; bracelets at the elbows, wrists and ankles; anklets (*pāda-jālakas*). The ear-lobes are stretched but not ornamented. There are signs of faulty casting at several places, including parts of the face, breasts and left arm, where pittings have been grafted.

Cf. *Rupam*, Nos. 42-4, 1930, p. 16; and *Marg*, Vol. I, 1946, No. 3, pp. 68-9. Both articles illustrate a similar figure in the B. N. Treasuryvala collection.

PLATE 49 (*right*).

- 308 (439) RĀMA: bronze. From Vadakkuppanaiyur, Negapatam Taluk, Tanjore District, Madras, 10th-11th century A.D. H. 112 cm.
Lent by the Government Museum, Madras.
A standing male figure on a lotus pedestal. The left leg is slightly advanced. The left hand is raised in the gesture of holding a bow; the right hand is in *kataka mudrā*, as though hold-

Sculpture

ing an arrow. The figure wears a coronet (*karanda makuta*) with tiara and fillet. Twenty-two curled locks hang over the back and shoulders. The costume consists of a loincloth (*kaccha*) secured by a beaded girdle, the latter with a *kīrti-mukha* clasp. Other details include a waistband engraved with a diamond-and-rossette pattern and an ornamental buckle; a sacred cord; earrings (both *makara-kundala*); two necklaces; *keyūra* armlets; a bracelet with a projecting ornament above each elbow; anklets (*pāda-jālakas*).

F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1933, Pls. IV and VII, and pp. 79–80.

PLATE 54 (left).

- 309 (464) SIVA NATARĀJA: bronze. From Tiruvelangadu, Chittoor District, Madras, 11th century A.D. H. 114.5 cm. W. 88 cm. Depth, 30 cm.

Lent by the Government Museum, Madras.

A four-armed and three-eyed figure dancing with the right foot on the prostrate demon, *apasmāra purusha*. The left leg is raised in the dancing gesture, *kuncita pāda*. The figure was originally surrounded by an elliptical aureole of flames (*jvālā mālā*), now missing. The arms are bifurcate at the shoulders. The lower right hand is in *abhaya mudrā* (giving assurance), and a cobra, now missing, was originally coiled round the forearm; the upper right hand holds the kettle-drum (*damaru*) between the second finger and thumb; the upper left holds the flame (*agni*); the lower left arm is stretched across the body in the dancing gesture, *gaja* or *danda hasta*. The hair is tied into a knot on top and surmounted by a fan-shaped head-dress of Kondrai leaves (*Cassia fistula* L.) Six braided locks were originally extended on each side (cf. Nos. 465 and 463) but are now missing. Four additional thin locks hang over the back. The head bears on the proper left side a crescent moon (*ardha candra*), a cobra

and a lotus; in the centre, a skull (*kapāla*); on the right, a treble *Datura*-flower and a cobra. A thin sash, twisted round the waist, has a projecting loop on the proper right side and severed tassels on the left. The costume consists of short drawers worn with a girdle, the latter embossed with lotus flowers. A single beaded thread hangs from the girdle in a single loop at each side. Other details include a sacred cord; a tiara with fillet; earrings (rt. *makara-kundala*, lt. *patra-kundāla*); a chain of flowers on each shoulder; a single jewelled necklace; a beaded neckcord; a rosary of Rudrāksha berries; a single bracelet on each wrist and on both rear arms above the elbows; rings on every finger and toe except the middle ones; anklets (*pāda-jālakas*). In the crutch there is a projecting ring, visible only from below. The lotus pedestal is oval in shape.

F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, Pl. XVIII, Fig. 2. W. S. Hadaway, *Ostasiatische Zeitschrift*, Vol. III, 1914–15. O. C. Gangoly, *South Indian Bronzes*, 1915, Pl. V. Auguste Rodin, *Ars Asiatica* No. 3, 1921, Pls. VII–XII.

PLATE 50.

- 310 (465) SIVA NATARĀJA: bronze. From Velankanni, Negapatam Taluk, Tanjore District, Madras, 11th–12th century A.D. H. 111.3 cm. W. 97.5 cm. Depth, 20 cm.

Lent by the Government Museum, Madras.

A four-armed and three-eyed figure dancing with the right foot on the prostrate demon, *Apasmara*. The left leg is raised in the dancing gesture, *kuncita pada*. The figure is surrounded by an elliptical aureole of flames (*jvāla mala*). The arms are bifurcate at the shoulders. The front right hand is in *abhaya mudra* (giving assurance), and a cobra is coiled round the forearm; the rear right hand holds the kettle-drum (*damaru*) between the second finger and thumb, with a cord passing round the

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drum and the first finger; the rear left hand holds the flame (*agni*); the front left arm is stretched across the body in the dancing gesture, *gaja* or *danda hasta*. The hair is dressed high (*jatā makuta*) and crested with a double row of Kondrai leaves (*Cassia fistula* L.) bearing on the proper left side the crescent moon (*ardha candra*) and a Datura flower, and on the right side a cobra and an unidentified flower. Six braided locks, interspersed with lotus flowers, are extended on each side; seven additional strands hang over the back in short curls. A thin sash, twisted round the waist, has a small projecting loop on the right side and tassels on the left. The costume consists of short drawers worn with a girdle, the latter embossed with alternately large and small rosettes. Other details include a sacred cord; a tiara with fillet; a chain of flowers on each shoulder; earrings (rt. *makara-kundala*, lt. *patra-kundala*); two necklaces; a rosary of Rudrāksha berries; spiral armlets (*keyūras*); bracelets; rings on every finger and toe except the middle ones; anklets (*pāda-jālakas*). The lotus pedestal is circular.

F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, Pl. XVII, Fig. 1. O. C. Gangoly, *South Indian Bronzes*, 1915, Pl. IV. Auguste Rodin, *Ars Asiatica* No. 3, 1921, Pls. I-VI.

PLATE 51.

- 311 (463) SIVA NATARĀJA: bronze. From Madras Presidency (provenance unknown), 13th-14th century A.D. H. 153.3 cm. W. 114.5 cm. Depth, 38 cm.

Lent by Museum van Aziatische Kunst, Amsterdam.

A four-armed and three-eyed figure dancing with the right foot on the prostrate demon, *Apasmara*. The left leg is raised in the dancing gesture, *kuncita pāda*. The figure is surrounded by a circular aureole of flames issuing from the mouths of addorsed Makaras at the base. The arms are bifurcate at the shoulders.

The front right hand is in *abhaya mudrā* (giving assurance), and a cobra is coiled round the forearm; the rear right hand holds the kettle-drum (*damaru*) between the thumb and second finger; the rear left hands hold the flame (*agni*); the front left arm is stretched across the body in the dancing gesture, *gaja* or *danda hasta*. The hair is tied close to the crown and surmounted by a fan-shaped headdress of Kondrai leaves (*Cassia fistula* L.), and a tiara with fillet. The headdress bears on the proper left side the crescent moon (*ardha candra*), a double Datura-flower and a second unidentified flower. Eight braided locks, interspersed with flower chains, are extended on each side; and eleven additional locks hang over the back in short curls. The river-goddess, Gangā, emerges from the extended locks on the proper right side: she is modelled in the round, with her hands in *anjali* pose, and wears a coronet and other jewellery. The costume of the main figure consists of short drawers secured by a girdle, the latter engraved with a diamond-and-rosette pattern. Short beaded tassels and festoons hang from the girdle. Other details include a sacred cord; a waistband; a chain of flowers on each shoulder; earrings (rt. *makara-kundala*, lt. *patra-kundala*); two beaded necklaces; a rosary of Rudrāksha berries; a single bracelet on each wrist and on each arm above the elbow; *keyūra* armlets; rings on every finger and toe except the middle ones; a garter with bell (*bhringipāda*) worn on the proper right leg; anklets (*pāda-jālakas*). The lotus pedestal is circular and mounted on a rectangular base with pilaster-motifs.

Th. B. van Lelyveld and Pierre Dupont, *Maandblad voor Beeldende Kunstern*, Vol. XII, 1935, pp. 290-306. H. F. E. Visser, *Indian Art and Letters*, Vol. X, 1936, No. 2, Fig. 3.

PLATE 52.

- 312 (442) MĀHESVARĪ: bronze. From Tanjore District, Madras, 11th-12th century A.D. H. 75 cm.

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Lent by Gautam Sarabhai, Ahmadabad.

A four-armed female figure seated at ease (*lalitāsana*) on a rectangular pedestal, with the right leg pendent. The arms are bifurcate at the shoulders. The front left hand is in *abhaya mudrā*; the rear right hand holds the axe (*parasu*) in *tripatāka mudrā*; the front left holds the skull-cap (*kapāla*). The hair is dressed in the form of an elliptical nimbus and bears the crescent moon, a *Datura* flower, and cobras. The costume consists of a loin-cloth worn with a girdle, the latter with a *kīrti-mukha* clasp. Other details include a *channavīra*; an unusual type of breast-cord; earrings (rt. *makara-kundala*, lt. *patra-kundala*); necklaces; armlets; bracelets at the wrists and elbows, and anklets (*pāda-jālakas*).

PLATE 56 (*left*).

- 313 (458) PĀRVATĪ: bronze. From Madras Presidency (provenance unknown), 11th–12th century A.D. H. 32 cm.

Lent by Museum of Fine Arts, Boston.

A female figure seated at ease (*lalitāsana*), with the left leg pendent. The right hand is in *kakata mudrā*; the left, in *varada mudrā*. She wears a coronet (*karanda makuta*), and a chain of flowers on each shoulder. The costume consists of a waistcloth worn with a girdle. Other details include a beaded sacred cord; necklaces; armlets; bracelets, and anklets (*pāda-jālakas*).

A. K. Coomaraswamy, *Catalogue of Indian Collections in Museum of Fine Arts, Boston*, 1923, p. 99 and Pl. LIII. Vincent A. Smith, *History of Fine Art in India and Ceylon*, 1911, Fig. 175.

PLATE 53 (*left*).

- 314 (449) HANUMĀN: bronze. From Vadakkuppanaiyur, Negapatam Taluk, Tanjore District, 11th–12th century A.D. H. 60 cm.

Lent by the Government Museum, Madras.

A monkey standing on a lotus pedestal, with the trunk bent slightly forward and the right hand raised in the gesture of obeisance. The

head is crowned with a chaplet of leaves, and the costume consists of a figured loin-cloth (*kaccha*), worn with a girdle. Other details include a waistband; ear-pendants; a chain of flowers on each shoulder; a sacred cord; bracelets at the wrists, elbows, and round the biceps; anklets (*pāda-jālakas*). The tail hangs vertically to the ground.

F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, Pl. VI, Fig. 2., and p. 95.

PLATE 58 (*below, right*).

- 315 (453) KANNAPPA NĀYANĀR: bronze. From Tiruvelangadu, Chittoor District, Madras, 12th century A.D. H. 48.5 cm.

Lent by the Government Museum, Madras.

The figure stands with the hands joined in *anjali* pose. The hair is tied into a knot on top and ornamented in front with Kondrai leaves (*Cassia fistula* L.). The costume consists of a loin-cloth (*kaccha*), covered in front with a short apron, the latter secured by a girdle. A dagger hangs from the girdle at the proper right side. Other details include a rosary of Rudrāksha berries; earrings (both *vritta-kundala*); bracelets, and sandals.

F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, Pl. XIX, Fig. 3. W. Cohn, *Indische Plastik*, 1921, Pl. 106. O. C. Gangoly, *Southern Indian Bronzes*, *Little Books on Asiatic Art* No. 1, 1929, Pl. XVI.

PLATE 59 (*right*).

- 316 (451) CHANDIKESVARA: bronze. From Madras Presidency, 13th–14th century A.D. H. 59 cm.

Lent by Eton College Museum, Windsor. Formerly in the Cotton collection.

A standing male figure on a lotus pedestal (*padmāsana*) with a square base. The hands are joined in *anjali mudrā*. The weight is taken on

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the right leg, the left leg being flexed and slightly advanced. The hair is matted and dressed high (*jatā-makuta*) with fourteen plaited strands hanging over the back. Costume consisting of a loincloth (*kaccha*) worn with a girdle. Other details include a waistband; a sacred cord; a tiara with fillet, the latter tied behind in a bow; two necklaces; armlets; bracelets at the wrists and elbows; anklets (*pāda-jālakas*). The identification of this image has been disputed, other suggestions being Vyāghrapāda and Tirujnāna-Sambandha: for summary of this dispute, see Gravely and Ramachandran below.

Rupam, No. 7, 1921, four plates. O. C. Gangoly, *Southern Indian Bronzes, Little Books on Asiatic Art* No. 1, 1929, Pl. XIV and XV. F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, pp. 131-2.

PLATE 59 (*left*).

- 317 (459) PĀRVATĪ AS MĀTANGĪ (playing with the ball); bronze. From Tanjore District, Madras, 12th-13th century A.D. H. 65.5 cm.

Lent by Gautam Sarabhai, Ahmadabad.

A standing female figure, with the hands held out in the gesture of playing with a ball. The goddess wears a coronet (*karanda-makuta*) with tiara and fillet; a waistcloth with sash and girdle, the latter with beaded tassels and festoons. Other details include a chain of flowers on each shoulder; a breast-band (*kuca-bandha*); earrings (both *makara-kundala*); *keyūra* armlets; bracelets at the wrists and elbows; and anklets (*pāda-jālakas*). The figure is mounted on a lotus pedestal (*padmāsana*) with pointed tips to the petals. An identical figure has been photographed in the Konerirajapuram temple, Tanjore District (see Aravamuthan below).

S. Gopalachari, *J.I.S.O.A.*, Vol. VI, 1938, Pl. VI, Fig. 1. Cf. T. G. Aravamuthan, *Portrait Sculpture in South India*, 1931, Pl. IX.

PLATE 55 (*left*).

- 318 (437) CHOLA KING: bronze. From Chingleput District, Madras, 12th-13th century A.D. H. 74 cm.

Lent by Gautam Sarabhai, Ahmadabad.

The figure is standing in the *sambhanga* pose on a lotus pedestal, his hands being in *anjali mudrā*. He wears a coronet (*karanda makuta*), and nineteen curled locks hang over the back and shoulders. The costume consists of a loincloth (*kaccha*) worn with a girdle, the latter with a large *kirti-mukha* clasp. Other details include a chain of flowers on each shoulder; a *channavīra*; necklaces; armlets; elbow-bracelets with projecting ornaments, and anklets (*pāda-jālakas*).

S. Gopalachari, *J.I.S.O.A.*, Vol. VI, 1938, Pl. XII.

PLATE 55 (*right*).

- 319 (461) SIVA KANKĀLAMŪRTI: bronze. From Tirukkalar, Mannargudi Taluk, Tanjore District, Madras, 13th century A.D. H. 34 cm.

Lent by the Government Museum, Madras.

The figure is four-armed and three-eyed and stands on a flat base without a pedestal. The weight is taken on the left leg, the right leg being flexed and slightly advanced. The arms are bifurcate at the shoulders. The front right hand holds a short stick (*bāṇa*) used to beat a kettle-drum (*dhakkā*) held between the thumb and the four fingers of the front left hand. The rear right arm is extended downwards with the hand in *kataka mudrā*, near the mouth of a prancing antelope. The rear left hand, now missing, probably held the *kankāla-danda*, the staff bearing the bones of the murdered victim. The hair is neatly matted and dressed high (*jatā makuta*), bearing on the proper left side the crescent moon (*urdha candra*) and a *Datura* flower; in the centre, a skull; on the right, a cobra. Thirteen short braided locks hang over the back. The costume consists of a striped loincloth (*kaccha*) secured by a girdle, the latter with a large ornamental rosette in front. The rosette is pitted in the centre and

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may have been set with a precious stone. Other details include wooden sandals; a waistband; a sacred cord; a chain of flowers on each shoulder; earrings (rt. *makara-kundala*, lt. *patra-kundala*); spiral armlets; bracelets, and anklets (*pāda-jālakas*). A cobra is coiled round the front right forearm.

F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, p. 115. J. Auboyer, *Burlington Magazine*, Vol. XC, No. 539, 1948, Fig. 16.

PLATE 53 (right).

- 320 (448) NANDĪSA AND CONSORT: bronze. From Madras Presidency (provenance unknown), 13th–14th century A.D. H. 72 cm. Lent by Sir Cowasji Jehangir, G.B.E., K.C.I.E., Bombay.

Two standing figures on a plain rectangular base, each with its own lotus pedestal. Adhikaranandin is four-armed and three-eyed, and the arms are bifurcate at the shoulders. The front right and the front left hands are joined in *anjali mudrā*; the rear right hand holds the axe (*parasu*), now damaged, between the first and second fingers in *tripatāka mudrā*; the rear left hand supports the antelope (*mṛiga*) on the tips of the first and second fingers. The hair is dressed high (*jatā makuta*) and bears the crescent moon (*ardha candra*), a cobra, and a *Datura* flower. His costume consists of short drawers worn with a girdle, the latter with a *kīrti-mukha* clasp. Other details include a waistband, a sacred cord; earrings (rt. *makara-kundala*, lt. *patra-kundala*); spiral armlets, and anklets (*pāda-jālakas*). His consort is two-armed. Her right hand is in *kataka mudrā*, and the left in *lola hasta*. She wears a coronet (*karanda makuta*), drawers (*candātaka*); earrings (*patra-kundalas*), and other ornaments. The identification has been taken from Gopinatha Rao (see below).

Cf. T. A. Gopinatha Rao, *Elements of Hindu*

Iconography, 1916, Vol. II, Pt. 2, Pl. CXXXI. PLATE 58 (below, left).

- 321 (456) CHOLA QUEEN: bronze. From Chingleput District, Madras, 13th–14th century A.D. H. 53.5 cm.

Lent by Gautam Sarabhai, Ahmedabad.

A standing female figure on a lotus pedestal. The right hand is in *lola hasta*: the left, in *kataka mudrā*. The hair is parted in the middle and dressed into a bun (*kesa-bandha*) at the back, where it is bound by a broad ribbon. The costume consists of figured drawers (*candātaka*) worn with a girdle. Other details include a *channavira*; armlets; elbow-bracelets with projecting ornaments, and anklets (*pāda-jālakas*). The right hand may have been welded at a later date.

S. Gopalachari, *J.I.S.O.A.*, Vol. VI, 1938, Pls. XIII and XIV.

PLATE 57 (centre).

- 322 (441) PĀRVATĪ: bronze. From Jambavanodai, Tanjore District, Madras, 15th century A.D. H. 92 cm.

Lent by the Government Museum, Madras.

A standing female figure on a lotus pedestal. The right hand is in *kataka mudrā*; the left, in *lola hasta*. The hair is tied into a high bun (*kesa-bandha*). The costume consists of drawers (*candātaka*) worn with a girdle. Other details include a tiara with fillet; a sacred cord; two necklaces; a neck-cord with marriage symbol (*tāli*); bracelets on the wrists and above each elbow; anklets (*pāda-jālakas*). The waist is modelled with four unusually deep crossfolds. F. H. Gravely and T. N. Ramachandran, *Bulletin of Madras Government Museum, New Series*, Vol. I, Pt. 2, 1932, p. 118. *J.R.A.S.*, 1947, Pl. XI, Fig. a.

PLATE 57 (right).

- 323 (462) GANESA: bronze. From Madras Presidency (provenance unknown), 16th century A.D. H. 66.5 cm.

Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.

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A four-armed, elephant-headed figure standing on a lotus pedestal with a square base. The front right hand holds the tusk; the rear right, the goad (*ankusa*), now missing; the front left, the wood-apple; the rear left, the noose (*pāsa*). The figure wears a coronet (*karanda makuta*) and has a flower decked behind each ear (*avātamsa*). Other details include a sacred cord; a waistband; short drawers worn with a girdle; bracelets on wrists and ankles.

PLATE 58 (*top right*).

- 324 (436) SIVA GAJĀSURA: bronze. From Madras Presidency (provenance unknown), 16th–17th century A.D. H. 105.5 cm.

Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.

An eight-armed and three-eyed figure dancing on the head of an elephant, encircled by the flayed skin of the animal. The right leg is straight and taut, in a vertical line with the body; the left leg is raised high and bent at the knee. The only objects held in the hands are a knife, a tusk and a skull-cap. The hair is neatly dressed and bears the crescent moon (*ardha candra*), a lotus, a *Datura* flower, and a third unidentified flower. Two incisor teeth project from the upper jaw. The costume consists of short drawers worn with a girdle, the latter represented by engraved lines. Other details include earrings (rt. *makara-kundala*, lt. *patra-kundala*); necklaces; a sacred cord; bracelets; a garter with a bell (*bhringipāda*) on the right leg, and anklets (*pāda-jālakas*).

J.R.A.S., 1947, Pl. X.

PLATE 56 (*right*).

- 325 (454) PĀRVATĪ AND SKANDA: bronze. From Tarakkudi, Rāmnād District, Madras, c. 17th century A.D. H. 54 cm.

Lent by the Government Museum, Madras.

Parvati is seated at ease (*lalitāsana*) on a lotus pedestal, and Skanda is portrayed as a child dancing in the foreground. The goddess holds a lotus bud in her right hand, in *kataka mudrā*;

her left hand is in *varada mudrā* (charity). Her costume consists of drawers worn with a girdle. Other details include a sacred cord; earrings (both *sapta-kundalas*; two necklaces and a marriage-cord; bracelets at wrists and elbows, and anklets (*pāda-jālakas*). There are four lightly incised lines above the navel to indicate folds. The image appears to have been left unfinished at the tooling stage, and there are several pittings on the surface which indicate rough treatment.

J.R.A.S., 1947, Pl. XI, Fig. b.

- 326 (447) RĀMA: bronze. From Madras Presidency (provenance unknown), 17th–18th century A.D. H. 104.5 cm.

Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.

A standing male figure on a lotus pedestal. The left hand is raised in the gesture of holding a bow; the right hand, in *kataka mudrā*, as though holding an arrow. The hair is dressed high (*kesa-bandha*). The costume consists of short drawers worn with a girdle and sashes, the latter with projecting loops and tassels at the sides. Other details include a waistband; a sacred cord; a chain of flowers on each shoulder; necklaces and bracelets. A quiver containing arrows is slung behind the proper right shoulder.

PLATE 54 (*right*).

- 327 (445) SĪTĀ: bronze. From Madras Presidency (provenance unknown), 17th–18th century A.D. H. 96.5 cm.

Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.

A standing female figure on a lotus pedestal. The right hand holds a lotus-bud; the left is in *lola hasta*. The figure wears a coronet (*karanda-makuta*) and a tiara in the form of a *kirti-mukha*. The costume consists of drawers worn with a girdle, and details include a chain of flowers on each shoulder; a sacred cord; earrings (both *makara-kundalas*); armlets, and anklets (*pāda-jālakas*).

PLATE 57 (*left*).

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- 328 (450) PĀRVATĪ: bronze. From South India (provenance unknown), 18th century A.D. H. 42 cm.

Lent by Mohammed Ashraf, Hyderabad.

A three-eyed standing female figure on a lotus pedestal. The right hand is in *kataka mudrā*; the left, in *lola hasta*. The hair is dressed high (*jatā-makuta*) and bears a crescent moon (*ardha candra*). Lotus-buds are decked behind the ears, and there is an unusually large disc behind the head for hanging garlands. The costume consists of drawers engraved with a conventional wheel-pattern, and a girdle with a *kīrti-mukha* clasp. Other details include a sacred cord; earrings (both *makara-kundalas*); armlets; a chain of flowers on each shoulder, and anklets (*pāda-jālakas*). There are three incised lines above the navel to indicate folds.

PLATE 58 (top left).

- 329 (366) JAIN GODDESS VIDYADEVI: bronze. From Mysore, c. 10th century A.D. H. 33 cm. Lent by Captain R. Johnes, London.

The figure stands on a lotus pedestal under an arch (*torana*), holding in the right hand a lotus bud and in the left a manuscript (*pustaka*). The hair is dressed into a large bun behind, and the costume consists of a waistcloth figured with floral motifs. Above her head, on the *torana*, there is a small figure of Tirthankara seated in *dhyāna mudrā*. There are inscriptions in 10th-century Kanarese characters on both the back and front of the pedestal. The inscription at the back reads 'of the fortunate votary, the honorific Ponabbe'. The inscription on the front is partly erased.

PLATE 62 (top left).

- 330 (374) BODHISATTVA: gilt bronze, inlaid with silver. From Negapatam, Tanjore District, Madras, c. 10th century A.D. H. 39 cm. Lent by the Government Museum, Madras.

The figure stands on a lotus pedestal, with the right hand held out with palm open and facing upwards. The left hand is missing. The figure wears a coronet bearing a small *stūpa*. The hair hangs in a double-row of curls over the back and shoulders. Behind the head there is a small disc for hanging garlands, and between the shoulders a boss which indicates former attachment to a *prabhā mandala*. The costume consists of a waistcloth worn with a girdle and sashes, the latter with projecting loops and tassels at the sides. Other details include an *ūrṇā*; earrings (*makara-kundalas*); a beaded sacred cord which hangs loosely over the right forearm; a waistband, and armlets. The eyes are inlaid with silver. The casting appears to be solid.

Cf. *Rupam*, No. 30, 1927, p. 71; also *Rupam*, No. 29, 1927, p. 3.

PLATE 60 (centre).

- 331 (307) SEATED BUDDHA: bronze. From Negapatam, Tanjore District, Madras, 13th century A.D. H. 74.5 cm.

Lent by the Government Museum, Madras.

The figure is seated in *padmāsana* on a lotus-throne with a trellised back. On each side there is an attendant Nāga with a fly-whisk (*cauri*). The Buddha's robes cling closely to the body and leave the right shoulder bare. His hands are in *dhyāna mudrā*, and besides the conventional close-curved hair he has a flame-like *ushnīsha*. Behind his head there is a nimbus rimmed with flames, and above there is a small canopy surmounted by an ornamental plaque embossed with a conventional lotus design. The throne incorporates on each side a Makara with a lion in its mouth and, lower down, a larger rampant lion with a lotus in its mouth. The Nāga attendants are wearing coronets (*karanda makutas*), festooned girdles, armlets, and other conventional ornaments of the late Chola period. The lotus throne is mounted on a square pedestal with plain pilaster-motifs.

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Cf. A. K. Coomaraswamy, *History of Indian and Indonesian Art*, 1927, Fig. 234.

PLATE 60 (left).

- 332 (372) FEMALE LAMP HOLDER: bronze. From Warangal, Hyderābād, medieval. H. 15.5 cm. Lent by the Government Museum, Hyderābād. A standing female figure with the hands in the gesture of holding a sacred lamp (*dīpa*), the

latter now missing. The costume consists of a waistcloth with a broad decorative border. The hair is parted in the middle and dressed into a bun behind. Details include large earrings (*patra-kundalas*); a neck-band; two beaded necklaces; a girdle; bracelets, and anklets. The image is stained purplish-red by the mineralized cuprous oxide.

G. Yazdani, *J.I.S.O.A.*, Vol. II, Pl. VIII, and pp. 11-12.

(b) NORTH AND WEST INDIA

- 333 (363) STANDING BUDDHA: bronze, inlaid with silver. From Nālandā, Bihar, 9th century A.D. H. 28 cm.

Lent by Nālandā Museum.

A standing figure on a lotus pedestal, the right hand being in *abhaya mudrā*, and the left hand in *varada mudrā*, holding the hem of the garment. The eyes, inlaid with silver, are slightly downcast (*nimīlita*). The robes cling closely to the body revealing the girdle beneath. Other details include an *ūrnā* and an *ushnīsha*. Some of the petals on the lotus-pedestal are inlaid with silver.

Annual Report, A.S.I., 1920-21, Pl. XVIII, Fig. c. R. D. Banerji, *Eastern School of Medieval Sculpture, A.S.I. New Imp. Series*, Vol. XLVII, 1933, Pl. LXVI, Fig. a. J. C. French, *The Art of the Pal Empire*, 1928, Pl. XIII. Cf. *Annual Report, A.S.I.*, 1930-4, Pl. CXXXIV, Fig. a; and *J.I.S.O.A.*, Vol. II, 1934, Pl. XXXI.

- 334 (281) PADMAPĀNI: bronze, inlaid with silver. From Kurkihar, Bihar, 9th century A.D. H. 73 cm.

Lent by Patna Museum.

A four-armed and three-eyed figure standing on a lotus pedestal which is mounted on a lion-throne (*simhāsana*). The arms are bifurcate at the shoulders. The front right hand is in *varada mudrā*; the rear right holds the rosary; the front left, a manuscript (*pustaka*); the rear left, the stem of a flowering lotus-plant which supports on one of its leaves a

water-vessel (*kamandalu*). The hair is matted and dressed high (*jatā makuta*), bearing an image of Amitābha seated in *padmāsana*, with hands in *dhyāna mudrā*. The costume consists of a waistcloth figured with floral devices, and a girdle. A broad sash passes over the left shoulder and under the right arm, and a beaded sacred cord extends from the same shoulder to the right hip. Details include spiral armlets; bracelets, and anklets (*pāda-jālakas*). A boss between the shoulders indicates former attachment to a *prabha torana*. The three eyes are inlaid with silver.

K. P. Jayaswal, *J.I.S.O.A.*, Vol. II, 1934, Pl. XXVIII, Fig. 2. *Annual Report, A.S.I.*, 1930-34, Pl. CXLVII, Fig. d.

PLATE 60 (right).

- 335 (362) AVALOKITESVARA: gilt bronze, inlaid with silver. From Kurkihar, Bihar, 12th century A.D. H. 23.5 cm.

Lent by Patna Museum.

A three-eyed figure seated at ease (*lalitāsana*) on a lotus throne, with the right foot supported by a flower which stems from beneath the throne. The right hand is in *varada mudrā*; the left holds the stem of another flower. The hair is matted and dressed high (*jatā makuta*), bearing an image of Amitābha seated in *padmāsana* with the hands in *dhyāna mudrā*. The costume consists of a waistcloth worn with a jewelled girdle. A broad sash passes over the left shoulder and under the right arm. A

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beaded sacred cord is also worn. A boss between the shoulders indicates former attachment to a *prabhā torana*. The three eyes and the beads of the sacred cord are silver, and the image was originally studded in many parts with precious stones, all of which are now missing.

Annual Report, A.S.I., 1930-34, Pl. CXLVII, Fig. d. K. P. Jayaswal, *J.I.S.O.A.*, Vol. II, 1934, Pl. XXXV. For stylistic comparison with stone sculpture, see A. K. Coomaraswamy, *Catalogue of Indian Collections, Museum of Fine Arts, Boston*, 1923, Pl. XXXVI.

PLATE 61 (left).

- 336 (379) SEATED BUDDHA: bronze, inlaid with silver. From Kurkihar, Bihar, 9th century A.D. H. 33 cm.

Lent by Patna Museum.

The figure is seated in *padmāsana*, with the right hand in *bhumisparsa mudrā*, on a lotus pedestal supported by a lion-throne. The robes leave the right shoulder uncovered. The eyes and the *ūrnā* are inlaid with silver. Behind the head there is a nimbus surmounted by a *kīrti mukha* and a tenon which originally held a canopy (now missing). The ornamental details of the back-support include Kinnaras, Makaras, and lions rampant on the backs of elephants. In the foreground, to the left, is the small figure of a worshipper (now headless) with hands in *anjali* pose.

PLATE 61 (right).

- 337 (375) NEMINĀTHA: bronze. From Chopda, East Kandesh, Bombay, 9th century A.D. H. 58 cm.

Lent by Prince of Wales Museum, Bombay.

The figure stands on a lotus pedestal with the remaining 23 Jinas sitting in horizontal rows above and on each side. The lotus pedestal rests on a lion-throne (*simhāsana*), on the front of which there is a Wheel of Law (*dharmacakra*) being worshipped by two rams. Neminatha is attended by two cauri-bearers, and below the lotus pedestal, to the left, there is a figure of

Ambikā holding a child in one hand and a bunch of mangoes in the other. On the opposite side there is a seated image of Gomedha. An inscription on the back records the name of the donor (for a reading, see A.S.I. Report below).

Annual Report, A.S.I., 1925-26, Pl. LXV, Figs. b and c, and pp. 167-8.

- 338 (361) MAITREYA: bronze, inlaid with silver. From Northern India (provenance unknown), 10th century A.D. H. 22 cm.

Lent by Louis C. G. Clarke, Cambridge.

The figure is seated in *padmāsana* on a lion-throne, the latter supported by a lotus. The right hand is in *varada mudrā*; the left hand holds the water vessel (*kamandalu*). The figure wears a coronet surmounted by a small Caitya. The hair hangs in braided locks over the back and shoulders. A single flower is decked behind the right ear. The costume consists of a waistcloth, and other details include an *ūrnā*; eyes of silver inlay; armlets and a beaded necklace. A broken boss between the shoulders indicates former attachment to a *prabhā torana*.

- 339 (367) BUDDHA: bronze, inlaid with silver. From Northern India (provenance unknown), 10th century A.D. H. 22 cm.

Lent by Louis C. G. Clarke, Cambridge.

The figure is seated in *padmāsana* on a lion-throne (*simhāsana*), the latter supported by a lotus. The right hand is in *varada mudrā*; the left holds the hem of the garment. The conventional close-curved hair is surmounted by prominent *ushnīsha* with a star-like crest. The eyes and the *ūrnā* are inlaid with silver. In the foreground, two rams are depicted worshipping the Wheel of Law (*dharmacakra*). A boss between the shoulders indicates former attachment to a *prabhā torana*.

- 341 (360) MANJUSRĪ: bronze, set with rubies. From Nālandā, Bihar, 10th-12th century A.D. H. 20 cm.

Lent by Nālandā Museum.

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A male figure seated on a lotus pedestal. A sword (*prajñākhadga*) is brandished in the right hand, and a manuscript (*pustaka*) is held in the left hand. The figure wears a coronet bearing the five Dhyāni Buddhas. Other details include dissimilar ear-pendants; spiral armlets; necklaces; bracelets, and anklets (*pāda-jālakas*). Each corner of the base is supported by two peacocks sharing one head, and the top of the base is studded with rubies.

Annual Report, A.S.I., 1930-34, Pl. CXXXV, Fig. b.

- 341 (364) UMĀ MAHESVARA: brass. From Northern India (provenance unknown), 15th-16th century A.D. H. 14.5 cm.

Lent by Asutosh Museum, Calcutta.

Siva is seated at ease on a lotus pedestal with the right leg pendent and his left arm round the waist of Umā who is sitting on his left knee. The *trisūla* is seen in relief on the plain elliptical *prabha*, and the bull, Nandi, is depicted on the front of the base.

- 342 (365) DEVĪ: bronze. From Western India, 18th century A.D. H. 19.3 cm.

Lent by F. B. Pendarves Lory, C.I.E., London. A standing figure holding a small unidentified object in the right hand. The hair is dressed close to the crown with a long pig-tail hanging behind. The costume consists only of a waist-cloth.

8. MISCELLANEOUS, INCLUDING IVORY-CARVING, WOOD-CARVING, BRASSWORK, AND FOLK-ART: 16TH CENTURY TO THE PRESENT DAY

- 343 (326) POWDER HORN in the form of a peacock: ivory, carved, painted and gilt. From Rājputāna (provenance unknown), 18th century A.D. H. 14.5 cm.

Lent by Sardar Museum, Jodhpur.

- 344 (1267) DOOR: ivory, carved. From the Ambavilas Palace, Mysore, 18th century A.D. H. 197 cm. W. 100 cm.

Lent by H.H. The Maharaja of Mysore.

The door is divided into eight recessed panels, each depicting a girl receiving the attentions of a princely lover. The remainder of the surface is covered with rosettes and various foliated patterns.

- 345 (1270). DOOR: ivory, carved. From the Ambavilas Palace, Mysore, 18th century A.D. H. 197 cm. W. 110 cm.

Lent by H.H. The Maharaja of Mysore.

The door is divided into eight recessed panels, six of them depicting court love-scenes with attendant figures, and the remaining two with representations of Vishnu. The remainder of the surface is covered with rosettes and various foliated patterns.

- 346 (1339) SET OF CHESSMEN: ivory, carved, painted and gilt. From Jodhpur, Rājputāna, c. 1800 A.D.

Lent by Victoria and Albert Museum (I.M. 241-1922).

Both sides are composed of Rājput warriors. Kings and Queens are replaced by chieftains in elephant howdahs; Bishops, Knights and Castles, by warriors on camels, horses, and elephants respectively; Pawns by foot-soldiers carrying muskets, musical instruments and other objects. One side is painted with vermillion and picked out with gold, while the other side is natural, but picked out with colours and gold. All the figures are lacquered with shellac-varnish.

- 347 (1337) SET OF CHESSMEN: ivory, carved. From Murshidābād, Bengal, late 18th century A.D. Formerly in the possession of Lord Clive and purchased by the present owner from the family descendants.

Lent by Lt.-Col. Thomas Sutton, M.B.E., Eastbourne.

Kings and Queens are represented by chieftains in elephant howdahs; Bishops by men on

Sculpture

camels; Knights by European soldiers on horses; Rooks by castles, each surmounted by a man holding a flag; Pawns by Indian troops in John Company uniform with shakoes, coatees, and duck trousers.

T. Sutton, *Indian Chessmen, The Beacon*, Vol. II, 1922, No. 14, 2 plates.

PLATE 74.

- 348 (1263) **IVORY SUPPORT**, probably part of a throne, carved with a horseman and hunting scene. Orissa, c. 16th century A.D. H. 36.2 cm. Lent by Asutosh Museum, Calcutta.

- 349 (312) **SECTION OF RELIEF PANEL** depicting Kālī drinking the blood of decapitated demon: wood, painted. From Bogra District, East Bengal, 17th–18th century A.D. H. 24.2 cm. W. 18 cm.

Lent by J. C. French, Worthing, Sussex.

The goddess holds in her right hand a sacrificial chopper, and in her left hand the corpse of a decapitated demon whose blood she is drinking. Two other headless demons are seen in the background with birds (vultures?) drinking blood from their neck-wounds. The relief shows traces of blue paint.

- 349(b) (371) **KRISHNA ANH RĀDHĀ**: wood. Provenance unknown, 18th century A.H. H. 23.4 cm. W. 15.6 cm.

Lent by Asutosh Museum, Calcutta.

- 350 (293) **KRISHNA GOPĀLA**: wood, carved. Found floating in the river at Kansat, Bengal, c. 17th century. H. 60 cm.

Lent by Asutosh Museum, Calcutta.

A nude standing figure carved in one piece. The flute originally held to the lips is now missing.

- 351 (355) **AN ASCETIC**: wood, carved. From Jessore, East Bengal, 18th century A.D. H. 30 cm.

Lent by Asutosh Museum, Calcutta.

Cf. John Irwin, *The Studio*, Vol. CXXXII, No. 644, 1946, p. 133.

- 352 (392) **COPPER-PLATE GRANT**, with engraving of Vishnu on reverse. From West Sundarbans, Bengal, dated Saka era 1118 (1196 A.D.) H. 20.7 cm. W. 27 cm.

Lent by Asutosh Museum, Calcutta.

The grant is engraved in proto-Bengali characters coated with silver (for reading, see Sen below). The engraved drawing on the reverse depicts a four-armed Vishnu seated on a low chariot. In his upper right hand he holds the stem of a flowering lotus; in the lower right, a *cakra*; in the upper left, a club; in the lower left, an unidentified object. Vishnu's head is turned towards a worshipper who kneels on his proper left. On the opposite side there is an umbrella (*chatra*).

B. C. Sen, *Indian Historical Quarterly*, Calcutta, June, 1934, pp. 321–331. D. P. Ghosh, *J.I.S.O.A.*, Vol. II, 1934, pp. 127–9.

- 353 (369 and 370) **TWO RELIEF PLAQUES** depicting Portuguese soldiers: terra-cotta, tooled. From Jessore District, East Bengal, 16th–17th century A.H. 17.5 × 15 cm. and 19 × 15 cm.

Lent by Asutosh Museum, Calcutta.

No. 369 shows Portuguese soldiers hunting, one on horseback; No. 370 shows three soldiers drinking.

G. S. Dutt, *Bengali Terra-cottas, J.I.S.O.A.*, Vol. VI, 1938, pp. 169–180.

- 354 (377) **RELIEF PLAQUE** depicting Krishna playing a flute: terra-cotta, tooled. From Naldānga, Jessore District, East Bengal, 16th–17th century A.D. 30.4 × 9.5 cm.

Lent by Asutosh Museum, Calcutta.

Krishna stands under a canopy or curvilinear roof, his right leg crossed over the left. A female figure stands at his feet on the proper right.

G. S. Dutt, *Bengali Terra-cottas, J.I.S.O.A.*, Vol. VI, 1938, pp. 169–180.

Sculpture

- 355** (373, 376 and 378) **THREE RELIEF PLAQUES:** terra-cotta, tooled. From Bengal (provenance unknown), 16th–17th century A.D. 23×14 cm.; 20.4×9.5 cm.; 17.5×17.5 cm.
Lent by Bangiya Sahitya Parisad, Calcutta.
No. 373 depicts a female drummer; No. 376, Krishna slipping on his sandal; No. 378, a male figure blowing a horn.
G. S. Dutt, *Bengali Terra-cottas*, J.I.S.O.A., Vol. VI, 1938, pp. 169–180.
- 356** (1259) **PLAQUE WITH SIVA AND PĀRVATĪ:** carved ivory. From South India, probably Tanjore, c. 1700 A.D. H. 15.8 cm. W. 11.8 cm.
Lent by Victoria and Albert Museum (I.M. 70–1930).
The carving illustrates the marriage of Siva to Pārvatī with Vishnu and Lakshmī attending. The plaque is inscribed with the date 'Samvat 1823' (1766 A.D.), but this may be a later addition, the style suggesting an earlier date.
PLATE 74.
- 357** (1260) **COMB:** ivory, carved and painted. From Ceylon, 18th century A.D. H. 11 cm. W. 9.5 cm.
Lent by Victoria and Albert Museum (428–1897 I.S.).
Ajit Ghose, *Rupam*, No. 32, October, 1927, Pl. III, Fig. I.
- 358** (1261) **ANTELOPE COMB:** carved ivory. From South India (provenance unknown), 17th–18th century A.D. H. 12 cm.
Lent by Victoria and Albert Museum (561–1890 I.S.).
The comb consists of an antelope and huntress carved in the round, the horns of the animal serving as the teeth of the comb.
- 359** (1356) **TIPŪ'S TIGER:** an organ in the form of a tiger mauling an officer of the East India Company. From Mysore, made and presented to Tipu Sultān by the French (the mechanical parts probably made in France), late 18th century.
Lent by Victoria and Albert Museum (2545 I.S.).
- 360** (1367) **FAN:** cotton, embroidered with silk and silver thread; the handle, silver. From Murshidābād, West Bengal, 18th century A.D.
Lent by Victoria and Albert Museum (I.M. 7–1938).
- 361** (383 and 388) **EQUESTRIAN FIGURES:** bronze. From Mysore, 19th century A.D. H. 20.5 and 22 cm.
Lent by Archæological Department, Mysore State.
PLATE 62 (below, right).
- 362** (384) **EQUESTRIAN FIGURE:** brass. From Bharatpur, Rājputāna, 19th century A.D. H. 44 cm. L. 40 cm.
Lent by Lt.-Col. John Watson, Burley, Ringwood, Hants.
PLATE 62 (below, left).
- 363** (394, 400, 401 and 405) **FOUR FIGURES:** terra-cotta, modelled and tooled. From East Bengal, modern.
Lent by John Irwin, London.
One male and two female figures, the latter based on traditional mother-goddess forms, with applied pellets used for the eyes and other details.
Cf. A. Mookerjee, *Folk Art of Bengal*, 1939, Pls. V and VIII. J. Irwin, *The Studio*, Vol. CXXXII, 1946, No. 644.
- 364** (395–6–7–8–9) **FIVE DOGS AND HORSES,** traditionally used as spirit-guardians at local shrines: terra-cotta, modelled. From West Bengal, modern.
Lent by John Irwin, London.
The group consists of two dogs (Nos. 395, 399) and three horses (Nos. 397, 398, 396, the latter with a rider). The dogs average

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10.5 cm. in height and 16 cm. in length; the horses, 16 cm. in height and 15 cm. in length. Cf. A. Mookerjee, *Folk Art of Bengal*, Calcutta, 1939, Pl. IV. J. Irwin, *The Studio*, Vol. CXXXII, No. 644, 1946.

- 365** (389 and 402) PAINTED SARĀS, or ritual-plates: terra-cotta, painted in tempera on prepared ground. From Dacca District, East Bengal. D. 28.7 cm.

Lent by John Irwin, London.

The Sarās are saucer-shaped, painted only on the convex side. They are of a type commonly used in harvest rituals throughout Eastern Bengal. Both paintings depict Durgā slaying the demon, Mahisāsura.

Cf. G. S. Dutt, *Painted Saras of Rural Bengal*, *J.I.S.O.A.*, Vol. II, No. 1, 1934, pp. 28–30. A. Mookerjee, *Folk Art of Bengal*, Calcutta, 1939, Pl. XXXIX.

- 366** (403, 404 and 406) THREE DOLLS: wood, carved and painted in bright colours. From Bankura District, West Bengal, modern. H. 22.5 cm. and 18.6 cm.

Lent by John Irwin, Calcutta.

Cf. Ajit Mookerjee, *Folk Art of Bengal*, 1939, frontispiece in colour, and Pls. IX and X. J. Irwin, *The Studio*, Vol. CXXXII, No. 644, 1946.

- 367** (839) TILES: earthenware, painted in coloured glazes. From Lahore, W. Punjab. Mughal, early 17th century A.D. Approx. 20 × 20 cm.

Lent by Victoria and Albert Museum.

The designs consist of various conventional flowers, glazed with dry-black outlines (*cherda seca*).

- 368** (407 and 408) TWO ELEPHANTS, one with a rider: terra-cotta, modelled and painted. From Murshidābād District, West Bengal, modern. H. 15 cm. and 7.2 cm.

Lent by Dr. A. Bake, London.

The animals are painted with aluminium and picked out with red and black.

Cf. J. Irwin, *The Studio*, Vol. CXXXII, No. 644, 1946, p. 130.

- 369** (391) WARRIOR RIDING A BLACK BUCK: brass. Probably Rājputāna, 17th–18th century A.D. H. 15 cm. L. 10 cm.

Lent by John Irwin, London.

The animal is on wheels (one missing). The rider holds a sword and shield.

K. de B. Codrington, *Geographical Magazine*, Vol. XXI, Sept., 1948, p. 167. Cf. A. K. Coomaraswamy, *Catalogue of Indian Objects at Museum of Fine Arts*, Boston, 1923, Pl. LXX.

- 370** (390) HORSE, originally on wheels: brass. Northern India (provenance unknown), 18th–19th century A.D. H. 12 cm. L. 13 cm.

Lent by John Irwin, London.

The horse is saddled and may originally have been mounted. The axles and wheels are missing.

- 371** (380, 381, 382 and 385) FOUR HUMAN AND ANIMAL TOYS: cast brass. From the Kutiya Kondh tribal area, Ganjam District, Madras, 19th century A.D. Height: 17.5 cm; 14 cm.; 8 cm.; 11 cm.

Lent by Victoria and Albert Museum (I.M. 119–122–1916).

Made by the *cire-perdue* process. No. 380 is a man carrying an axe; No. 381, an elephant; No. 382, a bear; No. 385, a tiger.

- 372** (387) ELEPHANT WITH TWO RIDERS: cast brass. Provenance unknown, probably from Central India and of tribal origin, 19th century A.D. H. 16 cm. L. 15 cm.

Lent by K. de B. Codrington, Tonbridge, Kent.

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- 373 (1359) PAIR OF VASES: gesso on papier-mâché, gilt-painted and lacquered. From Kashmir, early 19th century A.D. green, blue, white, red and pink, outlined with gold.
- Lent by F. B. Pendarves Lory, C.I.E., London.
- 373(b) (814) EWER: bidri ware. Hyderabad, Decan, 19th century A.D. H. 31.5 cm.
- The vases have floral designs with birds in Lent by Government Museum, Hyderābād.

PAINTING

by

BASIL GRAY

NOTE

In the following pages I have tried to sum up the present state of knowledge of Indian painting during the centuries covered at the exhibition, that is from the eleventh onwards, with special reference to the much unpublished material there gathered together and to the lessons which could be learned from that richly representative aggregation. These certainly make a fresh treatment of the subject obligatory and I am conscious of the responsibility. In the catalogue, which follows, the division into the main schools recognised in current classification has been observed, as it was in the arrangement of the exhibition itself; but, within these sections, the entries have been rearranged in more orderly sequence. In the introduction however the attempt has been made to treat the subject as a whole, in recognition of its real unity and of the falsification which results from viewing the parts in isolation. There are still gaps to be filled in; and, until they are, the relations between some of the parts are not clearly defined. Nevertheless, the main lines of development are for the first time clear.

In the reading of texts and signatures generous help has been given by my former colleagues Dr. L. D. Barnett and Mr. J. V. S. Wilkinson to whom I would express my grateful thanks, as well as to Mr. D. E. Barrett who drafted the entries in the original exhibition catalogue. Mr. J. C. French has generously lent me photographs taken by himself in the Hill-states and given me information which is partly unpublished. The final descriptions and attributions are entirely my own, and I accept the responsibility for such imperfections as I am aware remain in it. The period for studying the miniatures except under glass was in any case short and for me much reduced by a most inopportune illness. Consequently some inscriptions on the reverse of the paintings may have escaped notice. Although I have sometimes differed from the views expressed by previous writers on the subject I would like to express my sense of obligation to them and especially to M. Ivan Stchoukine, author of the best general work on the subject, to Dr. Goetz for the fruits of years of research, to Coomaraswamy for his pioneer work, and to Mr. N. C. Mehta and Karl Khandalavala for the interesting discussions I had with them in India in 1947. I am especially indebted to Dr. B. Ch. Chhabra for the translation of the important inscription on No. 543, conveyed to me through the kind offices of Dr. J. P. Vogel.

B. G.

INTRODUCTION

BUDDHISM in northern India reached its richest flowering under the patronage of the Pāla rulers from the ninth to the twelfth century. The centre of Buddhist studies was Nālandā in Bihar which had a reputation extending to China, Ceylon and Java. The site of this great monastic University has been partly excavated and in addition to the architectural remains of stupas, viharas and chaitya halls, a great many Buddhist bronzes have been found on the site. We know from literary sources that the walls of the monastery were painted, but all have of course perished. All that remains of the pictorial art of this famous centre is to be found in the few square inches of illumination on a few palm leaves contained in manuscripts of the scriptures which have survived the destruction of the monastery and its libraries by the Muhammadan invaders in 1199–1200 A.D. Two leaves and the wooden covers from the earliest known and best preserved of these MSS. were lent by the Bodleian Library (No. 375). It was actually written, according to the colophon, at Nālandā in the fifteenth year of Ramapāla, which is probably about 1095 A.D. The painted wooden covers may be slightly later but the style has not greatly changed, as may be seen by comparison with the miniatures on palm leaf of another manuscript dated 1136 A.D. in the Museum of Fine Arts, Boston. These covers are more interesting than the text-pictures because they are more elaborate compositions, though all are strictly controlled by the developed iconographic formulae of the Tantric school. Dr. Conzé has pointed out that they are faithful reflections of Buddhism in Bengal at this time. The connection with sculpture and bronze casting was very close, as is shown by the fact that Tāranātha, the Tibetan historian of Buddhism, treats the three arts together. Backgrounds are conventional, landscape and vegetation being reduced to mere symbols, while thrones have the form of the bronze figures with similar architectural decoration. They might almost be called sculptors' drawings, with their plastic emphasis. It is this quality which distinguishes them from the paintings on a similar scale produced by the Western Indian school, which are linear and pictorial and generally narrative. The Pāla school of manuscript illumination had no following in India: its descent lies in the school of Nepal. In itself it represents a hieratic style corresponding in some ways with Romanesque painting but reduced to a minor art. The colour is rich but the style lacks the vitality of later Indian painting, as much as it does the humanism of the classic wall paintings.

Much attention has been paid during the past twenty-five years to the Gujarāṭī school of painting. Its characteristic style was first considered exclusively Jain, but this view has been corrected on a number of occasions since by the publication of Vaishnavite and secular paintings stylistically indistinguishable. The latest name suggested for it is 'Western Indian', but this has the disadvantage of being too indefinite, while the intention of including Rajputana within the scope of the school is open to objection. Although as a neighbour, Rajputana has in common with Gujarat some linguistic and cultural connections, its economy was so distinct and strong, its social heritage so different from that across the Arāvalli in the maritime province that any attempt to treat them together will lead to falsification.

The Gujarāṭī school is indeed of peculiar importance to the historian of Indian painting because it bridges with abundant material and securely dated examples the gap between the end of the classical wall paintings and the later Indian schools, Rajput, Mughal and Deccani. The only other medieval school now known from surviving examples, the Pāla stops short in the twelfth century except for its continuation in Nepal outside the boundaries of India.

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The question must be asked whether Gujarāṭi and Pāla painting are so far parallel that it is possible to regard them as two offshoots from a common early Medieval school, as has been maintained. It has to be admitted that resemblances of background and treatment are superficial and inconclusive compared with the fundamental difference of character between the academic and refined monastic painting of Bengal and the exuberant art of bourgeois Gujarat.

For the rise of this school depended upon the existence of a wealthy mercantile class in whose hands was the maritime trade of the ports of Broach and the gulf of Cambay already established in antiquity and continuing both before and after the Moslem conquest. Mr. K. M. Munshi has pointed out the profound effect which this trade had upon the social structure and culture of Gujarat, and the fact that it provided a base for a continuation of Indian culture at a time when all royal patronage in Northern India was swept away by the Moslem invasions. At the same time the middle class patrons did not support either the esoteric and academic Buddhism or the exclusive Brahminism of the Pandits. Even before the time of Chaitanya and the beginnings of a popular revival of Hinduism in the East, Batas or itinerant bards were touring Gujarat nourishing a vernacular culture. We know of no visual art belonging to this phase. Thereafter we have only the palm leaf MSS. and the rigid Jain icons in brass which continue in dated sequence into the seventeenth century.

The manuscript illumination is at least more alive than these; and this seems mainly due to the influence of the developed miniature school of Persia and to the importation from there of lapis which added so much to the brilliant effect of the miniature. Otherwise Persian influence seems to be generally limited to minor detail, facial types and costume. Figure poses show their descent from the baroque art of the Hoysalas (1007–1336 A.D.), in their extreme torsion and probably also in the influence of dance poses. So too the recurrent friezes of animals, generally elephants or hamsas, derive directly from the Temple friezes of the Hoysalas. (e.g. Belur., 1117–41 A.D.)

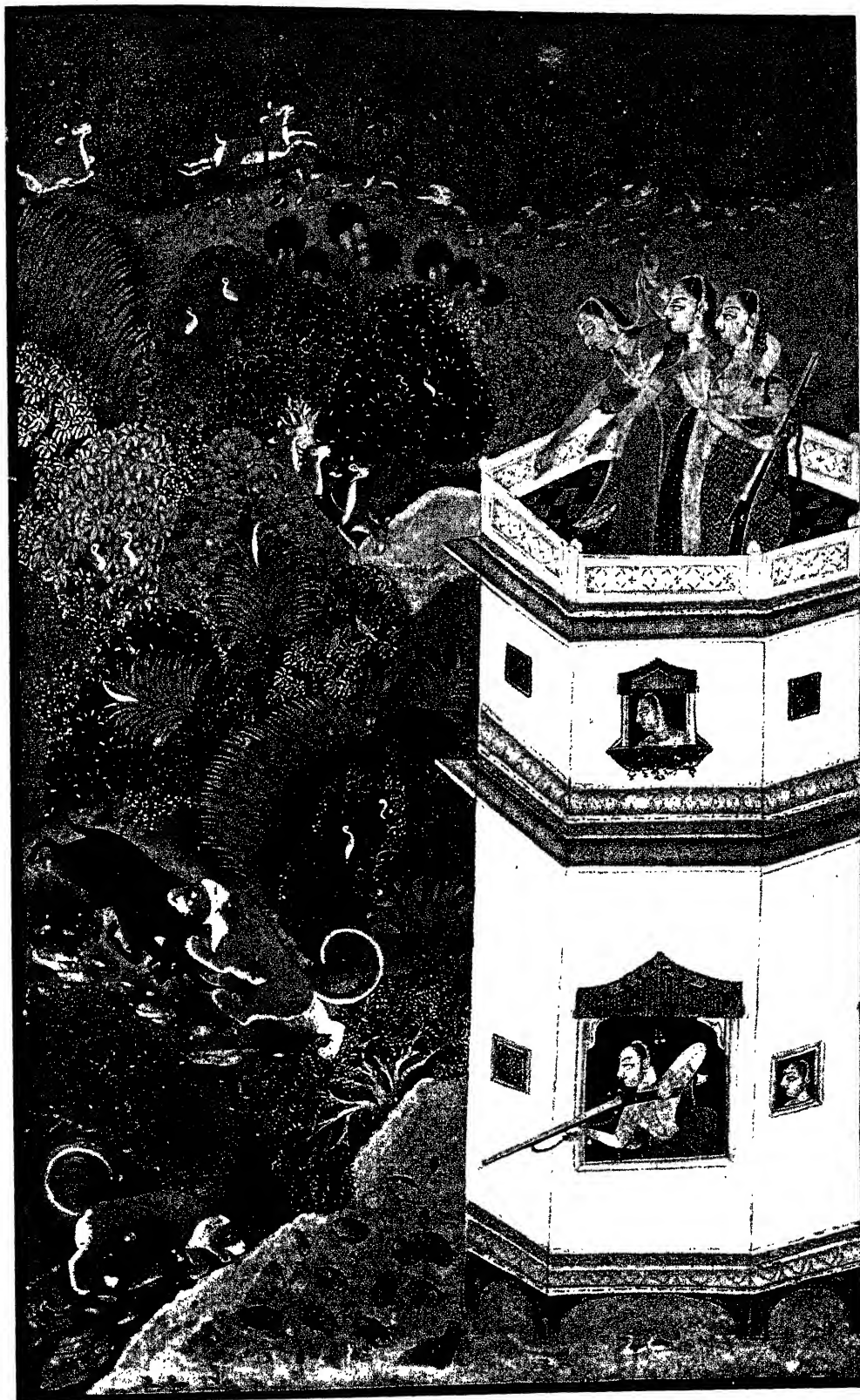
The recurrence of different kinds of friezes and side panels in one Ms. published in extenso by Dr. Norman Brown¹ and represented at the exhibition by three leaves is a striking exception. Here we have to do with direct Moslem influence of an obvious kind, not only in the rows of figures armed with muskets, but in the panels of arabesque. The Ms. cannot of course be dated earlier than the first quarter of the sixteenth century—the first appearance of matchlocks in Persia is said to have been at the disastrous battle of Chāldirān in 1514 A.D.—and it is therefore later that the best period of the art, which Dr. Norman Brown has shown to be the first half of the fifteenth century. He has provided easily noted criteria for establishing the date of MSS. by the proportion of breadth to length of the page, which gradually increases as the period of the palm leaf grows more remote and by the treatment of the spots which are a vestige of the holes through which the strings were passed to tie the palm leaves together. This survival for two hundred years, in more and more decorative guise, is a sign of the extraordinary conservatism of the school. As is usually the case under such circumstances there was a steady decline in the quality of the art, a loss of vitality, and finally a desiccation by the end of the sixteenth century.

It is this conservatism which makes it difficult to imagine in the Gujarāṭi school a vitalising influence in the making of the new Rajput school which, as we shall see, seems to have taken its rise during the sixteenth century. Yet such is the thesis put forward by Dr. Norman Brown in one of his more recent publications.² His authority requires that it be scrutinized. This is what he writes 'at the end of the sixteenth century the Early Western Indian style is giving way in Gujarat to the newly formed Rajput, which is a blend of the Early Western Indian and Persian.' It seems however that the typical Gujarati 'medieval' style really only 'gives way' when it becomes largely affected by the Mughal school, as can be

¹ No. 386, *Ars Islamica*, Vol. IV, 1937.

² Illustrations to the *Uttarādhyayana Sūtra* (1941) p. 1.

COLOUR PLATE B



473. LADIES SHOOTING TIGERS FROM A TOWER
Rājasthānī: late 18th century

Introduction

seen in several Letters of Invitation (Vijnaptipatra) to which the attention has been called by Dr. Brown himself, the late Dr. Hirananda Sastri and others. The manuscript of the Uttarādhyayana Sūtra which Dr. Brown especially cites and which has a special importance is dated S. 1647 or 1590-91 A.D. shows much less Persian influence than is the case a hundred years earlier and it is remote in feeling from the few known examples of the early Rajput style.

The existence of this manuscript is in fact the principal difficulty in the way of assuming a Western Indian style common to Gujarat and to Rajputana in the second half of the sixteenth century. For some community of language and vernacular culture there certainly was. Mr. N. C. Mehta's *Gīta-Govinda* illustrations (No. 590) are clearly painted in a kindred style. These are a silhouette art, taking over some features from the art of Gujarat, such as the water and tree-conventions. Floating, transparent draperies however connect them with the early Rajput style, to be discussed shortly. On the other hand all tension and vigour are gone; there is a lyrical style of the simplest and most unsophisticated kind. It may well be a product of a centre between Gujarat and Rajputana, and the date be far nearer 1600 than 1500.

The early 'Western Indian' style referred to in literature is no doubt to be seen in the palm leaf Gujarati manuscripts of which the earliest known is said to date from 1100 A.D. These early manuscripts have very few miniatures and those of a simple character—a single figure, sculpturesque in an architectural setting. In the thirteenth century they develop only slightly, though some trees are introduced. It is only when the palm leaf is about to give way to the paper manuscript, towards the end of the fourteenth century, that the small area on the palm leaf is filled with more elaborate compositions. In the fourteenth century, too, wooden book covers seem to have been painted with multiple pictures.

Development was therefore already beginning when the introduction of paper from Persia, about the year 1400, permitted a greater picture area, and at the same time richer colouring became possible through the import of pigments, especially lapis lazuli from Persia also.

It is not surprising to find at the same time Persian influence also in the subjects and style. Bearded figures wearing long wrap-over cloaks and high boots all unmistakably Iranian are not infrequent while arabesque patterns are found on clothes and draperies. Designs become flat and everything is arranged on a single plane. Only the wiry outline remains, the red ground. By 1416 these changes are accomplished (see no. 381).

A number of fifteenth century Jain manuscripts are known, represented at the exhibition by the India Office manuscript of 1428 A.D. From the middle of the century we know also the scroll of *Vasanta Vilasa*, dated 1451 A.D. now in the Freer Gallery, Washington, showing the same style used for a Vaishnava work. At this period manuscripts were lavishly illustrated and richly coloured and the drawing is generally careful. As is natural in the rather limited range of subject, prefatory treatment is not rare, but in the Jain manuscripts a series of compositional schemes had been developed by this time which, like European court cards, have always their splendour. Nevertheless it is possible to notice a falling off in quality before the end of the fifteenth century, a multiplication of ornament and a certain fussiness of line. These characteristics became more marked during the first part of the sixteenth century (No. 387). In one remarkable manuscript, three pages of which was lent to the exhibition (No. 386), this multiplication has a special character, every margin being filled with friezes of men or birds among foliage or scrollwork or with arabesque patterns. Among these, girls in dance poses are very Indian, while the floral designs have a strong Islamic feeling. Some figures of soldiers on foot and mounted on horses or elephants are remarkably like some miniatures in the *Nūjum al-Ulūm* manuscript of 1570 A.D. (No. 805 Chester Beatty Catalogue, Vol. II, Plate 4) and some in the *Sultān Husain-nāma* (cf. H. Heras, *op. cit.*, Plates V-VIII). This Islamic influence is therefore probably from the Deccan rather than directly from Persia.

By the end of the sixteenth century the patterns on dresses and other textiles which had been such a

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striking feature were reduced to a few dots, while the outlines had become as much more emphatic. As time went on and the proportion of width to length of the page gradually increased (as was pointed out by Dr. N. Brown), miniatures were frequently divided into two or more sections and the treatment of architecture and foliage is consequently simplified, until in the above-cited manuscript of the *Uttaradhyayana* dated 1591 A.D. it is only a spray of leaves, instead of the richer variety of tree conventions of the early Gujarati style (Plate 77). The vital emphatic drawing of faces and limbs, is also gone and is replaced by a purely descriptive manner. In other words all that gave character to the school has gone and there was nothing left but for it to succumb to Mughal influence, as it did as soon as the new century opened. (Cf. Hirananda Sastri, etc., also No. 392.)

Turning to the *Gīta-govinda* miniatures (No. 394) we find a style as singular as that in the 1591 manuscript, and with similar foliage and water conventions, but a new spirit enlivens the figures which are all controlled by a rhythmical dance movement very suitable to the Krishna themes of the text. The influence of the Vaishnavite revival which had passed across Western India during the later fifteenth and first half of the sixteenth century is plainly visible. Thanks largely to the life-long studies and numerous publications of Sir George Grierson it is now plainly seen that the two hundred years from 1450 to 1650 A.D. were a period of rich production of Hindu vernacular literature and indeed a flowering time of Hindu culture as a whole. It is therefore no longer possible to accept the view that the arts only flourished there under Mughal patronage, or inspired by Mughal achievement. It is hoped that the relations of the Mughal and the Hindu contributions will become clearer through the lessons learned at the 1947 exhibition and here put forward.

The immediate origin of the Hindu revival in Northern India lay in the life and teaching of Chaitanya (b. 1485; d. 1533 A.D.). From early life he entered so fully into the spirit of *bhakti* or Vaishnavite devotion to Krishna as the type of divine love, that he spent days and nights in dancing and singing with other devotees. Having become an ascetic he left his home in Bengal and spent the remainder of his life either on pilgrimage or at Puri, the religious centre in Orissa. He gave little instruction but his personal devotion was so clearly expressed in his hymns that his influence was immense and continued long after his death to inspire followers and the people of northern India.¹ He popularised the sonnets of Vidyāpati Thākura (fifteenth century) the most famous vernacular poet of Bengal, in which, as Grierson put it (*Modern Literary History of Hindustan*, page 10) he wrote of 'the relation of the soul to God under the form of the love which Rādhā bore to Krishna.' Chaitanya gave his message a far wider appeal by the union of music and dancing in the practice of *Kīrtan* which he initiated (cf. Dr. A. Bake, *Indian Art and Letters*, Vol. XXI, 1, 1947). The older form is perhaps that known as *Nām Kīrtan* in which the mere invocation of Rama and Krishna is repeated in unison by choirs of devotees: *Līlā Kīrtan* is a much more elaborate and developed form in which lyric poems are chanted with choral responses and the accompaniment of the drum.

It must however be emphasised that there is no reason to connect painting with the earlier stages of this Vaishnavite movement; and material from Bengal is almost completely lacking, while Orissan painting seems rather to be connected with central India and the South. The type of painting most obviously connected with *Kīrtan* is the *Rāgmāla* or Garland of illustrations of the different musical modes known as *Rāga* (male) and *Rāginī* (female). Yet no trace whatever has been found of fifteenth century examples and the earliest seem to be the simple figure subjects of No. 385, which are Gujarati. Other texts closely connected with the Vaishnavite revival are the *Bālagopāla-stuti*, and the *Gīta-govinda* of Jayadeva. The early manuscripts of these also are however in Gujarati style (No. 383 and 394). This may well not be accidental, for there seems to have been a cult of Krishna in Gujarat as early as A.D. 1291 (cf. M. R. Majumdar in *Journal of the India Society of Oriental Art*, X, 1942).

At the exhibition it was clear that the origin of the Rajput school was not with these Gujarati minia-

¹ Surendranath Dasgupta: *A History of Indian Philosophy*, IV, pp. 386-393. Cambridge, 1949.

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tures but rather in an intensely vigorous and dramatically coloured style shown in a small group of most striking miniatures (Nos. 396, 397, 399) the transition from which to the better known style of the so-called 'Rajput primitives' is easy. It is striking in the two details reproduced by Coomaraswamy (on Plates LXVI and LXVII of the Boston Museum of Fine Arts *Portfolio of Indian Art*, 1923) from the well-known 'Bundela' Ragini series, especially in the organisation of the composition and in the emphatic gestures of the hands. At the exhibition the strong colour scheme ringing the changes in red, yellow and blue, was seen to continue in the Bikaner *Rasikapriyā* (No. 407) and some other Ragini pictures (Nos. 402, 405 and 401). Both colour and gesture are modified in the more subtle and sophisticated work of the artist who painted the Boston *Krishna-Līla* (No. 406), and by Mughal influence in such miniatures as No. 412.

Can we say anything about the origin of this style? The date of the earliest group can be fixed with some accuracy by reference to subordinate figures in one of the *Hamza-nāma* paintings in the Victoria and Albert Museum (No. 632)¹, in which costume and jewelry as well as stance are so near as to present a convincing parallel. Now the date of the preparation of these paintings is known: they were produced between 1555 and 1579, and since the artist who drew them had evidently been lately recruited to the Mughal library it is likely to be rather earlier in this period, though this is not certain. A date about 1570 or rather before is to be put forward therefore for this group. The place of origin cannot be so satisfactorily settled. The *Chaurapanchasika* pages (No. 396) have Sanskrit text. The poem is said to have been popular in Gujarat, but to have been rendered afresh in Gujarati versions: the text of the Boston *Krishna-līla* pages is in a mixed Marwari and Gujarati: that of the *Bāramāsa* pages (No. 399) is in Persian characters in an unidentified dialect. On the face of the miniatures are inscriptions in both Devanagari and Arabic. As has been remarked already, the range of sixteenth century painting in Gujarat is known and the style of these pages is not within its compass. No. 398, may represent a separate secular Gujarati style, for it shows the same figure style and eye and nose as the Gujarati miniatures, but it is unrelated to our pages. They show certain architectural features in common. (B. Gray, *op. cit.* page 41.) It should be possible to locate the school geographically by reference to these features, but any attempt at close dating based only on architectural detail seems hazardous.

Far projecting eaves and the slender brackets supporting them are notable features of Akbar's deserted city at Fatehpur Sikri (1571-86), but this was of course built after older Indian models. According to Dr. Goetz (*Bikaner*, page 58), S-shaped brackets combined with bosses are characteristic of early Rajput architecture. Surviving examples are however few. On the upper storeys of both the Mān Nandir and the Gūjarī Mahal palaces at Gwalior sharply projecting eaves and brackets are found. Both were built by Mān Singh (1486-1516). On the Thakurji (Krishna temple), one of the earliest structures at Amber, there are widely projecting eaves. But an earlier form is found at Mandu in the fifteenth century, and it is probable that in the sixteenth century it was common to a large area of Rajputana and Central India. The appearance of this group of miniatures at the Exhibition has opened again the question of the continuity of later Indian manuscript painting with the medieval tradition of wall-painting and made it necessary to re-estimate older Indian contributions to the formation of the Mughal style in Akbar's Library (Kitābkhāna). There is moreover another school of painting which was flourishing in India at this time, that is in the third quarter of the sixteenth century, the school of the Deccan.

Four Muhammadan states ruled the Deccan in the sixteenth century, Ahmadnagar, Bījāpur, Bīdar and Golconda. To the south the last Hindu kingdom of Vijayanagar continued to give patronage to native architecture and painting until its defeat by a combination of the four Moslem states in 1565 A.D. This was followed by the loss of the Deccan and abandonment of the capital Vijayanagar. The rulers of both Ahmadnagar and Bījāpur, Husain Shāh and Ibrāhīm 'Adil Shāh were patrons of art and sympathetic to the

¹ See Basil Gray: *Rajput Painting*, Faber & Faber, 1948, pl. 2.

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culture of their Hindu subjects. They therefore welcomed to their courts the artists and musicians who were left without support by the sack of Vijayanagar, which remained a deserted city.

There is an abundance of fine architectural ruins at Bījāpur but it is only now becoming possible to gain an idea of Bījāpurī painting. Ahmadnagar is even less well known: indeed the only work certainly ascribed to it is a manuscript, now at Poona in the Bharata Itihasa Sanshodhaka Mandala, of a poetical History of Husain Shāh which can be dated between 1565 and 1568 (cf. Heras: *Dynasty of Vijayanagara*, 1927, Vol. I, page XIX). Two miniatures from it have been reproduced by Dr. Stella Kramrisch (*op. cit.* Plate XII-XIII). Dr. Goetz has attributed to this same school a most interesting series of twelve Rāginī paintings preserved in the palace collection at Bikaner. Two of these were lent to the exhibition (Nos. 803 and 804). They are brilliant in colouring and full of vitality and a haunting romanticism. The Hindu element is very strong but Moslem taste is clearly seen in male costume and architecture. Dr. Goetz is certainly right in attributing these to one of the epigoni of the Vijayanagar kingdoms, and it must be admitted that the Bījāpurī work known to-day is much more under Persian influence than these. A third Rāginī painting in this style was lent to the exhibition by the Baroda State Museum (No. 803 (a)). None of these can be much after 1570 A.D. Not much later in date but with rather more Persian influence is the Dīpak Rāga (No. 807) from the Bharat Kala Bhavan at Benares. Here there is some trace of Mughal influence, or perhaps it would be truer to say that by this time Deccani and Mughal painting were further assimilated. The particularly beautiful draperies in all these miniatures are characteristic of the Deccani school. But the idea of its range would be very imperfect without considering also the portraits and manuscript illustrations of Bījāpur. Both were represented at the exhibition better than they have ever been before in modern times. The manuscript of the *Nujūm al-Ulūm* (No. 805, in the Chester Beatty Library) contains a large number of miniatures in varied style suitable to their themes in an encyclopædia. There is more over-riding unity than might appear in reproduction, in the consistent colour-scheme with much blue and gold and some white, which is in fact a Persian range of colour. In some of the miniatures (Plate 140 (b) and 141 (a): also Kramrisch, *op. cit.* Plate XI: Chester Beatty Catalogue II, Plate 5) the stately females of the Bikaner Rāginīs reappear with their wide floating scarves and massive jewelry. Others show Hindu iconography incongruously in a Persian setting¹ (Plate 141 (b)); while in still others there appear all the decorative symmetry and rich floral patterning of Islamic book illumination (Chester Beatty, *ib.* Plate IV).

The other Deccani miniatures suggest that this phase of extreme Southern influence from Vijayanagar, passed quickly, but it left none the less a permanent mark on the school in which large sweeping movement, a liking for floating draperies and for the use of white and gold persist. The transparent draperies of which such fine use is made by the artist of No. 804, Pl. 142 remain a special characteristic of Deccani painting. They are seen for instance in another Bījāpurī miniature of sixteenth century date now in the British Museum (B. Gray, *Burlington Magazine*, August, 1938, Page 74, Plate A). It represents 'Ibrāhīm Adil Shāh II, in youth seated on his throne in darbār in a strongly Persian symmetrical composition. It is however interesting to note the silhouetted row of gold vessels under the throne recalling those humbler vessels which occur in similar perspective in several of the early Rajput group described above as well as in countless later Rajput paintings.

The same Adil Shāhī ruler is apparently represented in the manuscript work on *Cookery*, the *Ni'mat-nāma* (No. 806), lent by the Hyderabad Museum. These two miniatures are on a much smaller scale, one in the same glowing colours, the other unfinished and showing the exquisitely fine draughtsmanship in which the Bījāpurī school excelled. This fine and firm drawing underlies for instance the convincing portraits of Ibrāhīm in maturity and of one of his courtiers also in the British Museum (*loc. cit.*, fig. C) and of another courtier exhibited (No. 813) and here reproduced (Plate 145). The full

¹ Cf. for instance Bibliothèque Nationale Sup. Pers. 1313.

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qualities of the school at this time, about 1610 A.D., are better seen in two more elaborate drawings, one in the Berlin collection (Kühnel I.M. Plate 104) and the other in the Bibliothèque Nationale in Paris. (Sup. pers. 1572; Blochet, *Enluminures*, Plate CIX). From these it is possible to gain an idea of how much the Deccani school was in a position to contribute to the common stock of Indian painting in the new century. Its continuation as an independent school was richly illustrated at the exhibition: at the moment however we are concerned to show its influence in the formation of the new eclectic style which was coming into being in the great library of the Mughal emperors.

The story of the origin of this library has often been told, how Humayun while in exile at the Safavi court and not treated by Shāh Tahmasp with all the consideration which he felt his due as a reigning monarch, made the acquaintance of one of the leading court painters Mīr Sayyid Ali, who was probably the son of Tahmasp's master painter Mīr i-Musavvir. When Humayun had established a court of his own at Kabul, Mīr Sayyid Ali joined him there probably in 1549 A.D. One major work which he must almost certainly have painted either there or in India, is the composite painting on stuff of the House of Timur, now in a damaged state preserved in the British Museum. It differs from the miniatures of the Safavi school only in the large scale on which it is painted.

The next work which he and his assistants undertook is of much greater significance in the history of painting in India. This is the extraordinary copy of *Dāstān i-Amīr Hamzah* with fourteen hundred illustrations painted on stuff on a scale unparalleled in book painting, either in Persia or India. It is not known how long this gigantic enterprise took to complete: it is referred to by Abu'l Fazl in the *A'in i-Akbari* (Blochman, Page 108) as a finished achievement, and it has been suggested that Akbar would not have been likely to devote the time of a large part of his painters to such a strongly Islamic work after he had ceased to be a professing Moslem by 1579. Somewhat over a hundred of these paintings are known to-day (No. 628-633). The surprising thing about them is that they are so little Persian in style. Amid the rich variety there is a kind of over-riding unity in the general range of colouring and in the treatment of the picture space, plane behind plane, so done that there is hardly anything properly to be called background, but only subsidiary scenes often on a smaller scale, in a fashion that is fundamentally Indian and not Persian. The main figures are faithfully drawn in Persian style, but faces are often furnished with the Indian conventions for the features. Now that we know more of Deccani painting it seems that we should attribute the beautiful architectural tile enrichments and the typical luxuriance of the foliage and brilliance of the blossom to painters trained in that tradition. Sometimes the bare trunks of the trees show a true Persian influence. And the two Persian master painters must be responsible for many of the compositions. But the extraordinary vigour of action and violence of movement to be seen in a good many of the pages is something quite new, the proper mark of the new Mughal style.

Only one dated illuminated manuscript of this first Mughal period is known to survive, the Fable Book of the London School of Oriental Studies (No. 636), which is dated 1570 A.D. The miniatures, in which of course few human figures occur, are much quieter in feeling and more Persian in handling with firm draughtsmanship and expressive faces. But the treatment of water and foliage is the same, colouristic as in the *Hamza-nāma*: and the animals themselves are rendered with the true Indian intimacy, born of sympathy as well as knowledge. Very different are the two other illustrated manuscripts which may be assigned to the first period of Akbar's reign, that is before 1585. In both the *Tutināma* (No. 636) of the Chester Beatty library and the *Darābnāma* (Or. 4615) of the British Museum, the miniatures illustrate narratives in which human figures play the main part. Neither manuscript is dated, but both must be placed about 1580 A.D. Both are lavishly illustrated and generally in a range of colouring more Indian than Persian, red and dark green predominating relieved by white especially in the transparent veils of the ladies who are, besides, Indian in facial type and costume. But the architecture, in which much arabesque tile-work occurs, is like that in the Hamza series of paintings. In the *Darābnāma* occa-

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sionally a more linear style appears for the first time as in the polo-scene by Sanwlah (Fol. 117: Binyon & Arnold, Plate VII) perhaps under the influence of the school of Muhammadī just at this time flourishing in Persia. This looks forward to the style of the end of the century: and even in the Fable Book of 1570 as well as the *Tutināma* the typical Mughal tree-convention is found, of a solid dark ground with lighter leaves drawn upon it.

But the love scene in Plate 120 is the mutual emotion of Hindu tradition and not the later gallantry of the Mughal court, nor the romantic feeling of Persia. Here indeed is the achievement of an established style which was used so extensively in the later Akbar period in the more elaborate historical scenes of the *Baburnāma*, *Akbarnāma*, etc.

At the exhibition was one other manuscript with an early date, the Royal Asiatic Society *Gulistān* of 1581 (No. 642). It is decorated, apart from the very interesting double portrait below the colophon, only with birds and animals scattered among the calligraphy. This style of decoration is also apparently entirely Indian and one is reminded on the one hand of the Gujarāṭī manuscript (No. 386) and on the other of the early Jahangiri *Hāfiz* (No. 682).

It is presumably the work of Manohar, whose youthful self-portrait closes the book. It is understandable that the boy we now know to have been the son of the leading master of the day, should be employed at so early an age on work of this importance. It is a more pertinent question whether he can have reached even the age of fifteen by 1581. Unfortunately our knowledge of Basāwan's life is very small. Staude, who devoted a monograph to the study of his work (*Mughal Maler der Akbar-zeit*, Vienna 1935) points out that we do not know what region of India he came from nor the date of his entry into the Imperial library. But his employment in the illustration of the British Museum *Darābnāma* and the Jaipur *Razmnāma* would confirm his early establishment there as well as the leading place in it which is implied by the account by Abu'l Fazl (c. 1596) in the *A'in-i-Akbarī*. Staude believes that he can detect his hand in the *Hamza-nāma* paintings, and the idea is plausible, he believes moreover that he retired or died before the beginning of the reign of Jahāngīr (1605 A.D.). Certainly he is a typically Akbari artist, whereas Manohar is one of the four leading artists under Jahāngīr. For instance the autographed portrait of himself which the emperor Jahāngīr gave to Sir Thomas Roe in 1617 was signed by Manōhār: although it has disappeared the outline and inscriptions are preserved in a woodcut illustrating the 1625 edition of *Purchas Pilgrimes* (see Sir William Foster's edition of Sir Thomas Roe's *Journal*, 1926, pp. LXXVIII, and 176). He seems to have ceased work somewhere about 1620 and certainly stopped before the beginning of Shah Jahan's reign in 1628.¹

There is therefore no reason why he should not have been born as early as 1565-8, as his appearance in this tailpiece suggests. But since we lack other signed work from him during the middle Akbar period (although he contributed four miniatures to the *Akbarnāma* manuscript in the Chester Beatty Collection and others to the Dyson Perrins *Nizami* of 1594) it is perhaps more likely that he was only working in 1581 as an assistant to his father Basāwan and that the latter painted the fine colophon picture and the greater part of the illumination.

The most important manuscript of the middle period of Akbar's reign is the *Razmnāma* at Jaipur. This is almost certainly the copy which was presented to the Emperor at the close of the work of translating the *Mahābhārata* into Persian which had been entrusted by him in 1582 to 'competent and impartial men' both Hindu and Moslem (see Abu'l Fazl's preface to the translation which is said to have been finished in 1584). With its 169 whole page miniatures² this is a precious monument of the Akbari library in the 1580's. The impression which these paintings make as a whole is first of teeming richness,

¹ The name 'Manohar Dara Shikoh' written on the miniature in the Bibliothèque Nationale (Blochet. *Peintures Hindous*, pl. 43b) is a mere attribution and impossible as the style is much later.

² 147 of which are reproduced photographically in T. H. Hendley: *Memorials of the Jeypore Exhibition*, Vol. IV, 1885.

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sometimes overloading the composition with figures, a criticism which can also be made of some of the Hamza series, and secondly of the overwhelmingly Indian character of the style. This might indeed be considered natural in a version of the great Sanskrit classic, but in fact influence from Gujarat and Rajputana is small. There seems to be a far stronger contribution from the Deccan. (See for instance *op. cit.* Plates V, XII, XLVII-VIII, LXXII-LXXIII). One unique feature however of this manuscript does suggest a continuity with the older Hindu tradition, namely the presence in it of fourteen miniatures painted in the direction parallel to the spine of the book and at right-angles to the Persian text. This gives an oblong composition similar in proportion to the old palm leaf shape. It is curious however that these miniatures do not appear to differ stylistically from the remainder. It is therefore clear that the whole manuscript is in the full tradition of Indian painting.

At the same time it cannot be said that the Mughal style is yet fully developed. Just at this time, in the 1580's the painters in Akbar's Library had for the first time opportunities for studying European pictures. These were brought by the three Jesuit missions to the Mughal court—in 1580-83, 1591, and 1595-1605. On the first occasion they presented the emperor with the great polyglot Bible of Christopher Plantin in eight volume folio, and also with two paintings (Du Jarric, ed. C. H. Payne, page 19). They must moreover have presented other engravings, for the Bible contains only engraved title pages—yet the St. Matthew (No. 645) is dated 1587, while the second mission only arrived in 1591. On this occasion they must certainly have left a number of Christian books and manuscripts behind, for when the third mission arrived in 1595 they found at least twenty volumes in the Royal Library. (Payne, page 63).

Thanks to the account of the Jesuit missions written by Du Jarric, admirably edited by C. H. Payne, we know a good deal about the relations of the Fathers with Akbar and his successor Jahāngīr. Sir Edward Maclagan has collected this and other evidence in an interesting treatise 'The Jesuits and the Grand Mogul.' He reproduces the signed drawing by Kesū (No. 645) which is dated 1587 A.D. copied after the engraving of St. Matthew by Martin van Heemskerck. This must be one of the first of the quite numerous Christian subjects treated by Mughal artists during the next 40 years. (Cf. Nos. 665, 666, 669 at the Exhibition). So much might only witness to the Emperor's interest in Christian art; but for the development of Indian painting the influence of the religious pictures bought to the Mughal court by the Jesuit missions is much greater than that. Many of the leading artists of the court were evidently fascinated by the science of European perspective and chiaroscuro. They soon started experimenting with landscapes in European style. This meant abandoning the high horizon of the Persian miniature and the conventional back plane of India and opening a vista into the distance. Good examples of such experimenting could be seen in Nos. 651 (1, 2 and 6) 652 (1), and 680. The landscapes in these miniatures are inconceivable without supposing that Basāwan, Madhū, Miskīna, Nar Singh and Manohar had seen not only engravings but also painted miniatures of the Flemish style in the Books of Hours. Under their leadership, by the beginning of the Jahāngīr period, this conception of a distant perspective had become the common property of the whole Mughal school. As the seventeenth century progressed it began to be used for group portraits and from the Mughal school it was carried at the end of that century into the schools of Rajputana and the Deccan to reach in the late eighteenth century the Hills also, where a distant vista of towns and hills is commonly found.

The Jaipur *Razmnāma* is the first of a numerous family of copiously illustrated manuscripts produced during the last twenty years of Akbar's reign (1585-1605), in the favourable conditions by then established. It is only necessary to recall the various other manuscripts of the *Razmnāma* (cf. Chaghatai, *Bulletin of Deccan College*) and especially that of 1598 (No. 654), those of the *Baburnāma* in the Persian version completed in 1589 (see under No. 648), the *Tarikh-i-Alfi*, probably finished in 1595 (see under No. 653), the *Akbarnāma* completed 1602 (two famous manuscripts described under Nos. 670, 677); as well

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as the unique texts of the *Bahr al-Hayāt* (No. 667) and the *Jog-Bāshisht* (No. 671) dated 1602, and the *Harivamsa* and *Kathasant Sagara* of which numerous miniatures are in the A. C. Ardeshir collection, (cf. *Roopa Lekha*, January, 1940, Vol. I, No. 2). Persian classics also continued to be copied and lavishly illustrated, such as the manuscript of the *Khamisa* of Nizami, in the Dyson Perrins Library, the true date of which is 1595 (the fortieth Ilāhī year), and the *Jami' Nafahāt al-Uns* of 1602-3 in the British Museum (Or. 1362). All this great production and the intense activity among a large body of highly skilled and emulous artists the patronage of the great Emperor supported. His policy of building a new Indian culture containing the best of Hindu and Moslem, of native and Persian, found success at least in this field of painting, in the establishment of a new Indian style, rightly called the Mughal. This was so well founded by the end of the reign that it was itself able by then to influence provincial schools in other Indian centres, and more especially those in the Rajputana states.

The two centres first affected were Bikaner and Amber under Rāi Singh (1571-1611) and Mān Singh (1592-1614) both of whom served as generals to Akbar. It must also be remembered that the imperial court was constantly moving about and that at any rate part of the painting establishment would have accompanied it, just as did Raja Birbāl, Akbar's Hindu laureate, who was killed on active service. Another Hindu literary man who resided at the Mughal court was Kesava Dās of Orchha in Bundelkhand, the author of the *Rasikapriyā* (see No. 407 and 409). Dr. H. Goetz has traced the impact of Mughal influence at these courts (*Journal of Indian Art and Letters*, Vol. XXIII, No. 1, and *Baroda State Museum Bulletin*, Vol. IV, pp. 33, 38), and at greater length in his forthcoming work in Bikaner.

One of the earliest examples of this influence is the series of *Rāginī* pictures mounted in an album presented to the Bodleian by Archbishop Laud in 1640 (No. 400). Dr. Goetz has dated this recently 1570-80, a date which would allow of the style evidenced by it having influenced the Mughal school before the production of the Jaipur *Razmnāma*. This seems an unnecessary complication. The Rajasthani and Deccani elements in this manuscript can easily be accounted for without envisaging another mixed style formed in some non-Mughal centre before this date. Similarly the mixed influences in the Laud *Rāgmāla* can quite well be explained by the pre-existing Mughal school. Moreover the colour scheme of these pictures is far nearer to the Jahāngīr palette than that of Akbar, and the movements are already becoming quieter. Conventional birds in flight, cypress trees and architecture in the background of these pictures are just what would be expected in the early seventeenth century. There is another series of *Rāgmāla* pictures publicly exhibited for the first time at the exhibition (No. 401) which is actually nearer to Rajput painting though also clearly influenced by the Mughal style. Now that Rajasthani painting without a trace of Mughal painting is known to us (Plates 81 and 82) it is easier to estimate the extent of Mughal influence in the later work of Rajputana. But it must be emphasised again that there was so much coming and going at the time between the Rajput states and the imperial court, both with vigorous and developing art styles, that many different cross breedings between them must have taken place. It is not for a hundred years that a situation arises where influence is merely diffused from the one metropolitan centre with its recognised superior style. It is rather surprising to find that even Udaipur (Mewar) was not outside the orbit of this influence. The portrait group of Rana Sangram and his sons (Pl. 87) cannot well be later than 1610. Yet it shows a skill in portraiture which can only have been learnt at the Mughal court, while the white clad figures silhouetted against a dark ground are a thoroughly Jahāngīri convention even if it may well owe a good deal to earlier Indian schools of painting.

There was however at least one school of painting at this time in India which seems to be completely untouched by Mughal influence. This is the style best represented by the splendid series of *Rāgmāla* paintings once belonging to Coomaraswamy and now mainly in the Museum of Fine Arts, Boston. Unfortunately no colophon to this series has been found and both date and locality are uncertain. However as more work of the early Rajasthani school becomes known this series seems to fall most

COLOUR PLATE C



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naturally into place about 1600 A.D., which was the final date proposed for them by Coomaraswamy. Costume jewelry and accessories as well as style point to this date, but the very fact that the school evidently was able to persist because it was in an area removed from direct Mughal influence also means that it is likely to be particularly conservative, or 'old fashioned'. This early style was best represented at the Exhibition by Pl. 83, a miniature of tremendous vitality, in which the multiple tassels of the Boston series are still worn by the lady. This miniature gives no help in localising the school, but the architecture of the Boston series has been justly connected with that of Bundelkhand, a rather wild and hilly country of central India in which the principal states were Datia and Orchha, where lobed domes and multiple cusped windows are common in the seventeenth century palaces.

Some confirmation of this locality as the home of the school is found in the colophon of a large series of paintings now divided among several collections in India (no. 425). It is in Mr. Eric Dickinson's collection in Lahore and mentions the name of the painter as Madhar Dās of the city of Narsingh-garh, almost certainly the capital of Umatwāra, between Rajgarh and Bhopāl in Bundelkhand. Mr. Dickinson's important discovery is hardly affected by the relatively late date V.S. 1737 or 1680 A.D. of this series for they are manifestly directly descended from the earlier style and there is even a further link in another dated example of 1633 A.D. also in the Dickinson collection. Somewhere in this middle period must be placed No. 410 and 419. Dr. Goetz has pointed out that Bundelkhand might have been a cultural centre under the rule of Bir Singh Deo during the first half of the seventeenth century. There is some Mughal influence in the male costumes of No. 425, but this is not a stylistic influence. If they are compared with the contemporary Udaipur drawings Nos. 429, 417, it will be seen how much the latter had accepted of Mughal atmosphere, while in Bikaner the style was by this time thoroughly Mughal.¹ Even later examples of the Central Indian style are seen in Nos. 424 and 428 which cannot be earlier than the end of the century. The style has become decorative: splendidly decorative, but lacking in vigour. But its survival at all is remarkable.

We must now return to the Mughal school and follow its progress during the seventeenth century. Although there was no abrupt change, the style of the school of Jahāngīr (1605-28) can be easily distinguished from that of his father Akbar. This change corresponds to the difference in their attitude to painting. Akbar was a man of action and vision, essentially creative: Jahāngīr a man of taste and curiosity, a connoisseur who boasted of his powers of discrimination and his knowledge of style. It would be a mistake to suppose that portraiture only started in his reign, for Abu'l Fazl specifically refers in the *Ain-i-Akbarī* to the gallery of portraits filling a great album. Nevertheless the portrait, both single and group, now became the main concern of the painter, and manuscript illumination declined. There are however one or two manuscripts of the early part of the reign to be mentioned for their special quality. Transitional in style is the '*Iyār-i-Dānish*' (No. 646) one of whose miniatures, not shown at the exhibition, is said to be dated 1606 A.D. Many of its miniatures still show distant landscapes of late Akbari type, and the colouring is mostly strong and vivid. This is in contrast to the softer, paler colours typical of the new reign. The best examples of this are the miniatures of the British Museum manuscript of the *Anwār-i Suhaylī* (Add. 18, 801), dated 1610 A.D., and the typical master of the earlier part of the reign is Aqā Rizā, who had already served the Emperor when he was Prince Salīm. He was a Persian, and he introduced the new Persian style of the first part of the reign of Shāh 'Abbas I (1587-1629). It is now evident from the inscription on No. 665 that Rizā must have been established at the court not later than 1589 when his son Abu'l Hasan was born there. Another artist inherited from the previous reign was Mansūr who had contributed to the British Museum *Baburnāma* (Or. 3714) of about 1600 A.D. a number of small botanical drawings. Equally carefully drawn flowers

¹ See Dr. H. Goetz's forthcoming book in which a very interesting series of signed and dated miniatures by court artists of Bikaner in the last 20 years of the seventeenth century are reproduced.

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are to be seen in the foregrounds of some of his later animal and bird drawings (e.g. No. 719) and more prominently in Nos. 717 and 724. These two drawings enlarge the range of subject by Mansūr known hitherto. No. 717 is a convincing portrait of one of those Hindu musicians attracted or summoned to the court of Akbar, mainly from the famous school of music at Gwalior of which Tansen had been the great ornament. A portrait of another vina-player is in the Boston Museum (*cf.* Coomaraswamy, Catalogue, VI, Plate XXVIII). Mansūr has shown himself capable of a convincing character study in which his powers of observation are used to render the characteristic stance of the musician, quite different from the ordinary poses of early Mughal portraits. In the Chameleon (No. 724) he shows a fine sensibility in rendering the subtle colouring and shy movement of this creature. This drawing stands in the front rank of nature studies in the world's art.

Another artist of whose style a fuller idea could be gained at the exhibition was Abu'l Hasan, to whom Jahāngīr gave the title of Nādir al-Zamān in recognition of his pre-eminence. The bust-portrait of Jahāngīr from the Louvre (No. 706) stood out as the finest portrait of the Emperor: the well-known Darbār scene of the Boston Museum (No. 729) was hung next to it and the comparison fully confirmed Stchoukine's attribution to Abu'l Hasan's hand. It draws detail with extraordinary assurance, but without losing the sense of the whole composition which is masterly. Another outstanding drawing which should be given to Abu'l Hasan is the famous Chennar Tree (No. 737) on the back of which Mr. Wilkinson noticed an old note of his name which may well have been copied from a signature since cut from the front. The drawing of the fowler is in the style of Abu'l Hasan and the colouristic drawing of the tree with the dappled sunlight on the trunk and leaves. This almost European characteristic is found in Abu'l Hasan's other work (e.g. No. 705). A difficult problem is the attribution of No. 688, the Poet in a Garden of the Goloubew collection. This is so outstanding as to make an attribution to an unknown master unsatisfactory for a time from which so many signed works remain for comparison. Yet the jewel-like quality of the colour makes Abu'l Hasan the only possible author among artists of the Mughal school, while there is a sensibility in the character of the face that seems outside the range of his known work. In the relation between figure and setting No. 737 is comparable, but none the less Abu'l Hasan's name does not fit this drawing quite satisfactorily, and now that we begin to know more of the school of Bijāpur in the early seventeenth century, it becomes quite possible to believe that an artist of this capacity was working there.

The most interesting exhibit connected with Manohar has already been mentioned. Another signed drawing by him, hitherto unknown, was lent by Mr. Chester Beatty (No. 731), while the important miniature, No. 710, is almost certainly by his hand, as may be seen by comparison with the Darbar picture in the British Museum. (Binyon and Arnold: *Court Painters of the Great Mogul*, plate I). The date of this presents some difficulty, for the Prince seems certainly to be Khurram (as the inscription states), but he does not look older than fifteen, which would make the date 1607 A.D. Yet the Emperor and prince are both wearing earrings which should make the date after 1614. The explanation may be, as suggested by Stchoukine, that this is a subsequent miniature prepared as an illustration to the *Memoirs* of Jahangir about 1620, the passage in the *Tūzuk* being that given in Rogers' translation in Vol. I, page 115; where the setting for the weighing of Prince Khurram in his garden quarters is described. Another sketch for this book is, no doubt, that well-known drawing (No. 732) signed Raja Manohar Singh. It is difficult not to believe that this strange signature is some ignorant librarian's version of the well-known Manohar's name. The miniature based on the same composition in the Windsor *Shāh-Jahānnāma* (No. 773) bears a name which may easily be a corruption of Manohar.

'Ināyat (No. 686, 752) and Bichitr worked under both Jahāngīr and Shāh Jahān. By the latter the outstanding work is the drawing in gold of Prince Murād on an elephant (No. 734) on which the signature has hitherto strangely escaped notice. This is an early work: later he seems to have specialised in the kind of

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'apotheosis' portrait which the Mughal painters must have derived from the contemporary baroque painters of Europe. 'Ināyat may well have been influenced by another kind of baroque picture, the fire-light scenes of Honthorst and others: certainly he is responsible for one of the most typical, as well as the earliest, of firelit studies in his picture of ascetics round a fire, dated 1630 A.D. now in the British Museum (J. V. S. Wilkinson, *Mughal Painting*, 1948, Plate X). Another popular subject about the middle of the century was the night hunting scene. 'Ināyat is a likely author of No. 752. Another example of reflected light is No. 769. The portraitists of the Shāh Jahān period were represented by typical work of Hāshim and Bālchand (Nos. 741, 744, 750, 755-6). The Mughal school of the second half of the seventeenth century was very scantily represented at the exhibition, this paucity of material reflecting the suspension of imperial patronage by Aurangzeb on account of his religious scruples as to the lawfulness for a Muslim of representing living things in art.

If it is possible to accept the evidence of the Bikaner palace collection to support the general dictum of Dr. Goetz that by the last quarter of the seventeenth century, the local schools of Rajputana were so affected by Mughal influence that much of the work done there passes for Mughal in modern collections, the lack of material available to illustrate them would be explained. But it should be remembered that Bikaner and Jaipur were the two states most open to Mughal influence and that the late seventeenth century style of Udaipur, as exemplified by Nos. 417 and 490, shows how limited was Mughal influence: there it is little more than a faint echo. Evidence is unfortunately lacking for this period at Jaipur¹ and Jodhpur, where the palace collections do not seem to contain any portraits before the eighteenth century. Apart from the Central Indian *Rāgmāla* pictures already discussed, the only dated Rajput material from the later seventeenth century at present known comes, not from the larger states of the Plain, but from a small hill state, Basohli. Having existed as an independent state since the eleventh century it submitted to Mughal rule in 1589 after the fall of the neighbouring Kashmir in 1586. Bhupat Pal who reigned from 1598 to 1635 was kept in prison by Jahāngīr from 1614 till 1627. But he returned to found the new town of Basohli in 1630. The Rajas ruled a more or less independent state from then until the middle of the eighteenth century when Basohli became more and more dependent on Jammu (see the historical sketch given by Vogel and Hutchinson, Vol. II, pages 587 et seq.). It is Raja Kirpāl (or Kirapāla) Singh (1678-93) whose name is recorded in the only dated inscription at present published from a series of Pahari paintings of the seventeenth century. Dr. Hirananda Sastri gave this precious information in 1936 (*Indian Pictorial Art as developed in book illustrations*, page 8) when he published the colophon of a *Chittarasamanjarī* (literally 'Bouquet of flavours for the mind', evidently a collection of love poems) with the date Vikram Samvat 1752 and the name of the painter Devi Dāsa as well as that of the patron, Raja Kirapāla Pāla. This date is equivalent to 1694-5 A.D. while the date of the Raja's death is given as 1693. Either this is a mistake, or the illumination of the manuscript begun for him must have been completed after his death.

It is not altogether clear which pictures belong to this dated series: Hirananda Sastri, who states that there were originally 130 in this series, reproduced one from his own collection and referred to others in the Lahore Museum collection. This must be the series represented at the exhibition by No. 513. Some of these had already been published by Mr. Ajit Ghose (*Rupam*, No. 37, January, 1929) with further pages from his own collection as illustrations to the *Gīta Govinda*. It is splendidly coloured, vigorously drawn, and charged with emotion. The style is the same as that of a well-known series now in the Boston Museum originally published by Coomaraswamy (*Rajput Painting*, 1916, Plate XXVII, and Boston Museum of Fine Arts, Catalogue, V Plates XCII-XCIV) as Jammu work of the sixteenth century. The later state of Jammu actually included Basohli in its borders. Ghose has recorded how these paintings

¹ Boston Museum No. CCXIV (pl. LXVI of Vol. V of Coomaraswamy Catalogue of the Indian Collections) is dated 1694 A.D. and may well be Jaipur work.

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were sold by Amritsar dealers as 'Tibeti', so far up-country was their origin. Yet another series, probably slightly later in date, was illustrated at the exhibition (No. 514) by examples from the Lalbhai collection, formerly in the Tagore collection. But the finest examples of the Basohli style at the exhibition were Nos. 504 and 505. Another excellent example was in the B. Treasuryvala collection (Colour plate in *Marg*, No. 1, February, 1947). All these examples are either *Krishna-līla* pictures or *Nāyikā*, illustrations of emotional states of lovers (see the translations of the poems accompanying such pictures published by Coomaraswamy in *Journal of Indian Art* and the Catalogue of the Boston Collections). The costumes in these paintings are those of the early seventeenth century, Mughal for the male figures and Rajput for the female; the architecture still shows the projecting eaves and even sometimes the characteristic brackets of the old Western Indian style. It is difficult to resist Dr. Goetz's conclusion that Basohli painting was first introduced from Rajputana and preserved its original character through most of the seventeenth century. (*India Antiqua*, 1948, page 161.) But it may turn out that a truer picture would be of a style common throughout the seventeenth century in both the hill states and those of the plain of the Rajputs, wherever Mughal influence was not overwhelmingly strong. There would thus have been a continual movement between these different states, which may yet have each supported a local school with its own modification of the general style. This would not imply that the style of the hills was not to some extent different. The Basohli style, as we know it may have been current over a much wider area of the hills,¹ and it possesses a vigour which cannot be matched in the Plains in the later seventeenth century. Although the drawing is lacking in delicacy this is not a folk art but a tradition handed on by professional painters working at the small courts of the Rajas.

That Basohli was in fact the principal centre of this art is suggested by the existence of a second series of paintings of a generation later illustrating the *Gīta-govinda* whose colophon (published by N. C. Mehta, *Studies in Indian Painting*, page 48) mentions Medinī Pāl of Basohli and the date Samvat 1787 or 1730 A.D. Some of this series now in the Lahore Museum were included in the exhibition (No. 522). The style is considerably softened since 1694, and beetle-wing-case has been introduced as an enrichment of jewelry but otherwise the colouring remains much the same, yellow and deep green predominating. These are excellent illustrations, suitable to the love themes of the text, but a little monotonous. Even after the middle of the century Basohli enjoyed great prosperity under Amrit-Pāl (1757-76) in spite of his subservience to Ranjit-Dev of Jammu (1750-81), from the diversion of trade routes to the hills owing to the insecurity of the plains which followed the sack of Delhi by Nadir Shah in 1739. Consequently the school may have continued, and attributions have been made in the catalogue on this supposition, which is supported by the presence of a wall-painting in the new Ziarat of the neighbouring state of Kishtwar which was annexed to Jammu in 1820. This represents a sister of the Raja Inayatulla Singh in 1788, and a photograph taken by Mr. J. C. French shows a tall, stiff lady flying a kite in the costume and style of these later 'Basohli' paintings. Between 1784 and 1786 Kishtwar was occupied by the forces of Basohli.

By the mid-eighteenth century this style was probably widely current, and the surviving portraits do not show much variety before the coming of the Kangra school. One earlier portrait, in the early Basohli style, is reproduced by Mr. J. C. French (*Himalayan Art*, Plate IV) from the original at Mandi. It represents Raja Sidh Sen of Mandi who reigned from 1684 to 1727 and may well be contemporary. No. 528 is in similar style and may perhaps have been painted at Mandi. The portrait of Raja Govardhan (1730-60) of Guler, dated 1743, (*op. cit.* p. 52 and Pl. IX) is in delicate colours, and already inclining towards the later Kangra style, as is also No. 543 which is dated 1748, and by an artist of Jasrotā.

As the dominance of the Mughal tradition lessened during the eighteenth century, more rapidly after

¹ Goetz states that a few Chamba paintings of late seventeenth century date survive to show the influence of Basohli then under Chhatar Singh (1664-90) whose mother was from Basohli.

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1739, the local schools of Rajputana freed themselves gradually from complete subservience to the Mughal style. At Jodhpur in 1722 (No. 430) it was still dominant, a few years later (Nos. 431 and 432) it had weakened a little. By the middle of the century (Nos. 452, 457) Mughal compositions were still utilised, but they were infused with a new feeling. By the end of the century a new Rajasthani style was born, exemplified most strikingly by the large-scale portraits and the *Rāsmāṇḍala* of Jaipur (Nos. 481, 472) in which the exuberance and rhythm of the line more than compensate for any loss of delicacy. A comparable progress is seen at Bikaner; while Mr. Eric Dickinson has found evidence of a late eighteenth century school which flourished in the small state of Kishangarh south of Jaipur. One of its rulers, Maharaja Sāwant Singh, was a noted lyric poet under the name of Nagari Dās and retired from the throne in 1757 to lead the life of a Vaishnavite religious devotee. (See Grierson, *Vernacular Literature*, No. 95 and M. V. Pandia in J.A.S.B., Vol. I, 1897, pages 63–75.) The patronage which he started was continued until the early years of the new century (see Nos. 498, 499). The style is mannered but full of lyrical feeling. Thus the century ends with Rajasthani painting entering on a new period of genuine characteristic work.

Even in the Mughal school the eighteenth century was not completely arid. A kind of romanticism enters into the school, perhaps by a return gift from Rajputana. It is well seen in a series of hunting pictures of Bahādur Shāh (Nos. 786–8); one of which (No. 788) is actually derived directly from a Bikaner drawing of fifteen years earlier. Some large scale heads of Nur Jahān (No. 795) or Mughal princes (L. Heath, *Indian Art at Wembley*, Plate XIV) even echo remotely the lyrical art of Kishangarh. But the greater part of Mughal production is mere copying of older pictures, of which some were still no doubt made at Delhi and others at Lucknow or Oudh. Another more interesting school continued in the Deccan, especially in the South where at Arcot, Golconda art flourished again in the mid-eighteenth century. (No. 842–4.) These moonlit, shadowy scenes have a genuine romantic feeling and good draughtsmanship still survived in the Deccan, as witness the sketches of the Surāpur and Kurnool schools of which a large number are in the collection of Mr. Ashraf at Hyderabad. The Nizami style at Hyderabad itself is arid but not undignified.

A word must here be said about painting in Orissa. Here palm leaf continued in use for manuscripts as late as the eighteenth century, the language Oriya being written in a script related to Telugu. Cultural connections were rather with the south and these were strengthened by its inclusion within the empire of Vijayanagar. In the sixteenth century, however, it was conquered by the Moslems and administered with Bengal. A few of the palm leaf manuscripts are provided with illustrations executed in the same technique as the writing, with a stylus. They are lightly tinted with pigment rubbed into the incisions. (Cf. No. 869.) A *Krishna-līla* palm-leaf manuscript in the British Museum (Or. 11612) contains a number of miniatures in this style which lends itself to delicate draughtsmanship and patterning. Not many years ago another style of Orissan painting was revealed by examples collected in the southern part of the province for the Asutosh Museum, and some of these have been published by Dr. D. P. Ghosh (J.I.S.O.A., IX, 1941) who suggests that they are the forerunners of the 'revival' of Orissan art seen in such work as the *Rāmāyana* of 1772–5 (No. 866). The latter paintings are however in a primitive folk style while the drawings from Ranpur and Nayāgarh are in a highly sophisticated aristocratic style. The historical scene (No. 864) is clearly related to the palm leaf style, in its fine textile patterns and figure drawing. The rich colouring and spacious composition, however, seem to look to the wall-paintings of the south, and the suggestion may be put forward that this is another art deriving from Vijayanagar. Both No. 864 and No. 865 no doubt date from the Moslem period but it seems likely that both are of seventeenth century date, the former of the first half. Both pictures are on a horizontal axis, thus following the universal medieval tradition of India, and both are on paper primed and backed with stuff. It is this which gives such brilliance to the colouring of No. 864 and to the coloured drawing in blue and orange

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of No. 865. These exquisite Vaishnavite subjects were among the most beautiful drawings in the exhibition. In sentiment they belong to the same tradition as the Rajasthani *Gītagovinda* illustrations, and it should be noted that the Rajas of Nayāgarh claimed a Rajput descent. But the technique is rather to be attributed to a legacy of the mural school of South India. It is significant how well they stand enlargement when thrown on the screen from a lantern slide. It is to be hoped that more examples in this beautiful style may come to light and that its affiliations will become clearer.

It is probable that this school as well as many others in the Deccan, Central India, Gujarat and Southern Rajputana were ruined by the Maratha conquest, for there seems to be no Maratha art of any consequence. In 1725 the Jains of Sirohi, near Mount Abu, still kept alive the old tradition of Western Indian painting, as is shown by a *vinayapitra* of that date published by Dr. Hirananda Sastri and again by Khandalavala. But the later examples reproduced by Sarabhai Marimlal Nawab are without artistic interest. On the other hand the later eighteenth century was, as has been shown, a flourishing time for art in the northern Rajput states, where the decline of Mughal power induced a cultural revival which lasted until English rule and influence brought a new order to Rajputana. Before that however the art of Rajputanahad coarsened so much that the fine rhythm was lost in mannerism and the rich colour in tawdriness.

It was only in the Western Himalayan valleys that Rajput art continued to flourish even after the middle of the nineteenth century in spite of Sikh rule and Nepalese invasions.

It has been seen how the art of the hills in the first half of the eighteenth century was that of the Basohli school by then extending also to Jammu and Chamba. In the Kulū valley a simpler style was used: this seems rather to be a derivation from Basohli than an independent 'folk' art, and something similar may have been the art of the Kangra valley at least until the time of Ghamand Chand (1751-74). His grandson Sansar Chand established such a dominant position in the hills at the end of the century that the style of painting practised by his court artists was adapted by all the neighbouring states except perhaps Chamba. But there seems no justification for attributing to Kangra the paintings of these states at an earlier date or an earlier school than the middle of the eighteenth century, as has been proposed by Coomaraswamy (*Rajput Painting*, 1916, page 21) and Mr. French (*Himalayan Art*, 1931, especially page 45). The earliest datable examples of the Kangra style are the Marriage procession of Sansar Chand which Mr. French photographed at Lambagaun, and which must date presumably from about 1775 and the portrait of Prakas Chand of Guler in the Boston Museum (*Catalogue*, Vol. V, Plate 123) of about 1780. Neither the portrait of Raja Birkram Singh of Guler (1661-75) also photographed by Mr. French at Guler, nor that of Ghamand Chand of Kangra are contemporary, but date from the end of the century as may be seen by comparison with other datable portraits. On the other hand, Mr. French is right in his summing up of Kangra art as 'the glorious combination of Mughal line and Hindu spirit'. (*Op. cit.* page 46.)

There is a persistent tradition of Mughal painters fleeing to Kangra for refuge and founding a school there. Only the occasion of this would seem not to have been the failure and death of Dara Shikoh nor the dismissals of Aurangzeb, but the political decay of the empire after the disaster of 1739 and the ravages of Ahmad Shāh. A Mughal garrison remained in Kangra fort until 1783 and it was a natural retreat from the troubled area of the Plain. Certainly the Kangra school, especially in its earlier period, but even in the early nineteenth century, has a standard of draughtsmanship unknown elsewhere in the Hills, and moreover a spacious landscape art which can only be due to the science inherited from the Mughal painting academy. At the exhibition, this school was represented by a great range of examples, including a number hitherto unknown, but they provided no fresh information on the history of the school and no artists' signatures. From beginning to end the Rajput paintings are the work of Court painters, professional men, no more anonymous than the architects and painters of the European Middle Ages.

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From the neighbouring school of Garhwāl two documented series are known, the earlier the group of drawings connected with the name of Mola Rām (b. 1760: d. 1833) court painter to Sudarshan Shāh who was installed on the throne after the expulsion of the Nepalese by the British in 1815. His work is known through information and examples obtained by Mukundi Lall from his great-grandson Balak Rāma Sah (*Modern Review*, October, 1909. *Roopa Lekha*. Nos. 1-2, 1929). He seems to have been an infant prodigy if some of the dates given in his drawings and of his birth are to be believed. But since his son and grandson were also painters it is possible that some of their work has become confused with his. The other dated series is that of *Gītagovinda* illustrations in the Lahore Museum, which are stated by N. C. Mehta (*Indian Studies*, page 49) to be dated Samvat, 1887 or 1830 A.D. He reproduced two of them (on Plates 23, 24) and showed how close the Garhwāl style is to that of Kangra. Indeed the effect of the Sikh conquest of Kangra (1809) and Guler (1813) Jammu and Nurpur (1816) and Kulū (1840) was to spread the Kangra style more widely and even to carry it to Lahore their capital and Srinagar. But it took the heart out of it, so that after 1820 there is a slow but steady decline.

Painting

PALA SCHOOL

- 374** (433 and 434) Pair of painted wooden covers and two illuminated leaves from a palm-leaf manuscript of the *Ashtāsāhasrikā Prajñāpāramitā*.
Nepalese: dated 135th year of an unspecified era, probably equivalent to 1015 A.D. Size: 5.9 × 55 cm.
A. Foucher, *Etude sur l'Iconographie Bouddhique de l'Inde*, 1900.
Lent by University Library, Cambridge. (Add. 1643).
Bengal: Pala, late 11th century A.D.
Size: 6 × 57 cm.
B. Bhattacharya in *Bulletin of the State Museum, Baroda*, Vol. I, pt. I. 1943-4.
Lent by the State Museum, Baroda.
- 375** (426, 427 and 428) Painted wooden cover and two illuminated leaves from a palm-leaf manuscript of the *Ashtāsāhasrikā Prajñāpāramitā*, dated 15th year of Rāmapāla.
(a) 426. The cover painted with *Prajñāpāramitā* and Tārās.
(b) 427. Buddha revered by Indra, with figures of the Sun and Moon on either side (Nos. 10-12).
(c) 428. Scenes from life of Buddha (Nos. 13-15).
Bengal: Pala, 11th century A.D.
Size: 6.2 × 55.9 cm.
H. J. Stooke in *Oriental Art*, Vol. I, No. 1, 1948, pp. 6-8.
Lent by Bodleian Library, Oxford.
- 376** (432) Three leaves from an incomplete palm-leaf manuscript of the *Panchavimsatisahasrikā Prajñāpāramitā*, dated 8th year of Harivaman.
(a) Manjusri.
(b) Rakta-Lokesvara with Hayagriva.
(c) Avalokitesvara.
Bengal: Pala, late 11th century A.D.
Size: 5.2 × 51.2 cm.
Lent by Bharat Kala Bhavan, Benares.
- 377** (429) Leaf, illuminated with a figure of Tara, from a palm-leaf manuscript of the *Prajñāpāramitā* dated 9th year of Rampal Deo.
Bengal: Pala, late 11th century A.D.
Size: 5.2 × 51.2 cm.
Lent by Bharat Kala Bhavan, Benares.
- 378** (430) Incomplete palm-leaf manuscript of the *Prajñāpāramitā* with three unfinished miniatures showing only the outline drawings.
Bengal: Pala, 12th century A.D.
Size: 5.2 × 31 cm.
Lent by Royal Asiatic Society of Bengal, Calcutta.
- 379** (435) Palm-leaf manuscript of the *Prajñāpāramitā* with painted wooden covers.
Bengal: Pala, 12th century A.D.
Size: 5.6 × 57.8 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 380** (431) Leaf, illuminated with figures of Taras and Kali, from a palm-leaf manuscript of the *Ashtāsāhasrikā Prajñāpāramitā*, dated 18th year of Govindapāla.
Bengal: Pala, late 12th century A.D.
Size: 6 × 53 cm.
H. Sastri, *Descriptive Catalogue of Sanskrit Manuscripts*, 1917, I, p. 6.
Lent by Royal Asiatic Society of Bengal.

Painting

GUJARATI SCHOOL

- 381 (a) 410. Kālaka and Sāhi.
 (b) 411. The Sāhi giving instructions to three Sakas.
 (c) 409. The Siege of Ujjain and defeat of the She-ass magic.
 Pages from a Manuscript on paper of the *Kālakāchāryakathā*, painted by Daiyaka of Stambhat-istha (Cambay).
 Dated: Vikrama Samvat 1473 (1416 A.D.).
 Gujarat: 1416 A.D.
 Size: 11.5 × 26.1 cm.
 Lent by Sarabhai Manilal Nawab, Ahmadabad.
 The two archers attacking the city are in Persian costume with long black boots. There is no horseman as in W. Brown's *Story of Kālaka*, 1933, Figs. 16 and 30, but the composition is clearer and more dramatic, and the Persian influence stronger.
- 382 (414) The *Kalpasūtra* and the *Kālakāchāryakathā*: a manuscript on paper with numerous miniatures and decorated borders.
 Dated: Vikrama Samvat 1485 (1428 A.D.).
 Gujarat: 1428 A.D.
 Size: 8.5 × 28.5 cm.
 A. K. Coomaraswamy, *Journal of Indian Art*, July, 1914. Eggerling's *Catalogue of the Sanskrit Manuscripts in the India Office Library*, No. 7470.
 Lent by His Majesty's Government in the United Kingdom. (Sanskrit Ms. No. 3177).
- 383 (423) Four illuminated pages from a manuscript on paper of the *Bālagopāla-stuti*, a collection of Vaishnavite hymns attributed to Bilvamangal (fl. between 1250 and 1350 A.D.) The manuscript consists of 65 folios illustrated by about 45 miniatures.
 (a) Krishna playing the flute and dancing with four milkmaids.
 Reproduced: *J.I.S.O.A.*, Vol. X, 1942, Pl. III (2).
 (b) Vishnu enthroned, adored by a devotee. Peacock above.
- (c) Lovers on a swing which is moved by an attendant on either side.
 Gujarat: mid 15th century.
 Size: 10.5 × 23.5 cm.
 M. R. Majmudar, *Proceedings of 7th All India Congress of Orientalists*, Baroda, 1933, pp. 827-35.
 ib. *J.I.S.O.A.*, Vol. X, 1942, pp. 26-27, and Pls. III, IV. *Bulletin of the Baroda State Museum*, Vol. II, Pt. II. 1946, pp. 26-7 and 2 Figs.
 Lent by Baroda State Museum (P.G. Nos. 1153, 1168, 1170, 1173).
- 384 (425) Page from a manuscript of the *Kālakāchāryakathā*, on paper dated Vikrama Samvat 1517 (1460) A.H.). Aristanemi plucks out his hair on becoming a monk.
 Gujarat: 1460 A.D.
 Size: 26 × 11.1 cm.
 Reproduced: J. Irwin: *Studio*, Feb., 1948, Pl. I.
 Lent by A. Chester Beatty, London.
- 385 (415) Dhanyasi Rāga: Folio 8 of a *Rāg-Māla* series illustrated by a girl waiting for her lover; on the left is a bedchamber; on the right an elephant on a much smaller scale. The pigments are dull and the ink drawing conspicuous.
 Gujarat: early 16th century.
 Size: 10.8 × 23.5 cm.
 Reproduced: M. Sarabhai Nawab, *Masterpieces of Kalpasutra Painting* (in the vernacular). Lent by Sarabhai Manilal Nawab, Ahmadabad. This is the earliest known series of Ragmala paintings and it is to be hoped that the author will publish it in full. For the style compare the illustrations to the *Bhāgavata Dasamaskandha* published by M. R. Majmudar in *J.I.S.O.A.*, Vol. X, 1942, p. 16, Pl. I (i) and *Journal of the University of Bombay*, Sept., 1941. In later times this Ragini is usually illustrated by the lady drawing the portrait of her absent lord to while away the time. (cf. O. C.

Painting

Gangoly, *Ragas and Raginis*, 1935, Pls. LVIII, LIX).

- 386 (416, 417 and 418) Three folios from a Manuscript of the *Kalpasūtra* on paper, with text on both sides of the leaf, surrounded by illumination and figure paintings. The entire manuscript which also includes the *Kālakāchāryakathā*, contains 187 folios.

(a) 416. *recto*. Sakra, chief of the 64 Jain Indras on his elephant throne, enjoying the entertainment of two dancers.

Verso. Girls in dance-poses at either side: friezes of warriors on elephants, horses and foot and a chariot, above and below.

(b) 417. *recto*. Three nuns crossing a stream in centre: warriors, many with matchlocks and wearing turbans, round all four sides.

Verso. Girls in dance-poses and floral designs.

(c) 418. *recto*. Pairs of dancing figures in the corners: floral designs with birds above and below.

Verso. Three girls holding fans seated on either side: formal foliage above and below.

Gujarat: probably second quarter of the 16th century.

Size: 11.5 × 26.1 cm.

Lent by Sarabhai Manilal Nawab, Ahmadabad.

Of this Manuscript, Folios 81-90 and one other were described with 11 illustrations by W. Norman Brown in *Ars Islamica*, Vol. IV, 1937, pp. 154-170, *A Jaina MS from Gujarat*, where the owner is given as the Dayā Vimalajī Bhandāra, Ahmadabad.

Figs. 4 and 6 illustrate the dance poses.

Another leaf is reproduced in colour by M. Sarabhai Nawab, in *Jain Chitra Kalpadruma*, 1936, pl. XLVI.

- 387 (421) Eight leaves from a *Kalpasūtra* manuscript on paper.

Illustration to the story of the Charioteer and the Courtesan Kosā—he is exhibiting his skill in archery by hitting with an arrow a mango: she hers at dancing by dancing on mustard seed without scattering it (see W. Norman Brown, *Miniature Paintings of the Jaina Kalpasūtra*, 1934, Fig. 139).

Gujarat: about 1500.

Size: 10.7 × 26.2 cm.

Lent by the Gujarat Vernacular Society, Prembhai Hall, Ahmadabad. PLATE 77.

- 388 (424) Five leaves from a *Kalpasūtra* manuscript on paper, the text written eleven lines to the page, with marginal text on a smaller scale.

Gujarati school: 16th century.

Size: 11.4 × 26.4 cm.

Lent by State Museum, Baroda (P.G. Nos. 1188, 1193, 1194, 1196, 1197).

- 389 (412) Two leaves from a *Kālakāchāryakathā* manuscript on paper.

Gujarat: 16th century.

Size: 11.3 × 29.9 cm.

Lent by State Museum, Baroda (E.9.144).

- 390 (419) Page from a manuscript of a Jain work on ritual, illuminated on both sides with miniatures in compartments.

Gujarat: about 1600 A.D.

Size: 25.3 × 10.9 cm.

Lent by A. Chester Beatty, London.

- 391 (420) Page from a manuscript of the *Laghu-kshetrasamasa*.

Gujarat: about 1600 A.D.

Size: 26 × 11.4 cm.

Lent by A. Chester Beatty, London.

- 392 (413) Page from a Jain manuscript, with miniature representing the delivery of a rescript (*Vijnaptipatra*).

Gujarat: early 17th century.

Size: 26.2 × 11 cm.

Lent by A. Chester Beatty, London.

Painting

- 393 (353) Large *Yantra* painting on cotton. The field is occupied by a series of tables, the side borders with a decorative scroll, while there is a double register of figure painting at top and bottom, the lowest of which is on a smaller scale than the other three.

The central part of the upper border occupies both registers and shows a column beneath a canopy with a figure on either side.

The remainder of the upper register is occu-

piated by various Hindu gods. Ganesa, Brahma, Pārvatī, Vishnu, Durgā, Indra.

The lower border is occupied by a number of Saktis seated in niches holding ambrosia vases, and below, a frieze of elephants and horses following a chariot.

Western India: late 16th century.

Size: 4 ft 6½ ins. × 4 ft. 6½ ins.

Lent by Victoria & Albert Museum (I.M. 89-1936). PLATE 78.

WESTERN INDIAN AND RAJASTHANI SCHOOL

- 394 (590) Five leaves from a manuscript of the *Gīta Gōvinda*, with text above each painting. The manuscript in its present state consists of 159 folios:

(a) The love dalliance of Krishna and the milkmaids in the groves of Brindāban. He is shown in three manifestations with six maids. Trees behind with a peacock and very large bees.

(b) Krishna dancing with the Gopis: in the centre a vina player is seated; on the right a cobra (perhaps an allusion to Asāvari Rāginī); in the foreground the waters of the river Jumna; in the background bees and flowering trees.

Part reproduced: *J.I.S.O.A.*, Vol. XIII, 1945, Pl. II.

(c) Krishna dancing with the milkmaids: he is shown in three manifestations, each of which holds a plant: the picture is thus virtually an illustration to Vasanta Rāginī. In the background, trees, in one of which is a peacock; in the others birds and bees.

Reproduced: B. Gray, *Burlington Magazine*, Feb., 1948, Fig. 21.

(d) Similar to (a) but with two manifestations of Krishna and six maids. Six trees and the Jumna in the foreground.

(e) Krishna wooing the maids, on the left the archer of love, Kāmadeva, standing be-

side a lotus pool. Trees with birds and bees in the background.

Western Indian school: probably mid-16th century.

Size: 15 × 25 cm.

Lent by N. C. Mehta, Bombay.

This Manuscript is described by N. C. Mehta in *J.I.S.O.A.*, Vol. XIII, pp. 36-48, where it is attributed to a period 'Not later than the 1st quarter of the 16th century'. The only close parallel is with the Jodhpur manuscript of the *Bhāgavata Dasamaskandha* which is dated Vikrama Samvat 1667 (A.D. 1610) and bears the name of the artist Govinda, son of Nārada, and the patron for whom it was produced, Madhusūdana Vyāsa (M. R. Majmudar, *The Gujarāti School of Painting* in *J.I.S.O.A.*, Vol. X., 1942, pp. 17-19 and Pl. I, Fig. 2). This is indubitably later but probably not more than two generations.

- 395 (591) Manuscript of the *Gīta-Gōvinda* on paper, in codex form, consisting in its present state of 37 folios with 35 whole page miniatures.

Western India: late 16th century.

Size: 13 × 11 cm.

Published by M. R. Majmudar in *Journal of the University of Bombay*, September 1941, with 11 colour-plates, as Gujarāti work of late 15th century, but apparently intended for late

Painting

16th century since Mughal influence is noted.
Lent by Gujarat Vernacular Society, Prembhai Hall, Ahmadabad.

- 396 (468, 470, 474 and 476) Four pages from a manuscript of the *Chaura-panchāsika* by Bilhana, with two lines of text above each painting. Yellow ground.

- (a) 468. Love scene. The poet, Bilhana, caressing the foot of the Lady Champavati, his mistress. On the left a bed chamber with a lamp burning: on the right a flowering tree. PLATE 81.
(b) 470. Meeting of the poet with his mistress at night. Four lamps burning: on the left a bed chamber. Frieze of lotus in the foreground.

Reproduced: B. Gray. *Burlington Magazine*, Feb. 1948, Fig. 18.

- (c) 474. The poet and his mistress Champavati with two attendants, who play on the vina and cymbals. They are seated in a pavilion. Remains of lotus frieze in foreground.
(d) 476. The lady Champavati and her maid, standing on a terrace above a lotus pool under a canopy. On the left a double screen arranged to catch the wind.

PLATE 81.

Western Indian school: about 1570 A.D.

Size: about 16.4 × 21.8 cm. (The pages have been slightly cut at the edges and mounted). See Basil Gray, *Western Indian Painting in the Sixteenth Century, the origins of the Rajput school*, in the *Burlington Magazine*, Feb. 1948, pp. 41-45, for discussion of these pages and their date.

Lent by N. C. Mehta, Bombay.

- 397 (471) Bhairavi Rāginī: a girl doing *pūja* before a lingam shrine: in the foreground a frieze of lotus: On yellow ground, dark green hill in the background with very high horizon, and the blue sky visible only in corners. In the remainder of the picture only these two colours and a strong red are employed.

Western Indian school: about 1570 A.D.

Size: 21 × 16 cm.

Reproduced: *Burlington Magazine*, Feb. 1948, Fig. 17.

Lent by J. C. French, Worthing, Sussex.

- 398 (422) An elopement at night.

Western India: second half of 16th century.

Size: 21.5 × 12 cm.

Lent by Bharat Kala Bhavan, Benares.

PLATE 82.

- 399 (467, 469, 473 and 475) Four *Bāramāsa* paintings illustrating the seasons of the year but apparently also illustrating a connected romance. These were selected from 24 paintings in the Central Museum, Lahore (K.7-30), which probably form two complete series of 12 each.

The unidentified text on the reverse with Persian headings is unpublished and could not be studied at the Exhibition.

- (a) 467. Below: a lady and her confidante seated with two others approaching. Above: the poet or astrologer writing the word 'Allah'.

Reproduced: *Burlington Magazine*, Feb. 1948, Fig. 19.

- (b) 469. A quarrel. A lady seated on a couch holding a man by the hair of his scalp: a maid is sleeping beside the bed and another at the foot. PLATE 82.
(c) 473. The month of Sarwan: the rains. Below: the lady with her friends seated in a room. Above: two girls by a pool in the rain with birds in a tree. Top right: the poet or astrologer with Persian book on a stand.

Reproduced: B. Gray, *Rajput Painting*, 1948, Pl. 2. COLOUR PLATE A.

- (d) 475. A city besieged. It is defended by cannon, and attacked by horsemen, a ballista, a man with a musket and another with a pick. Top left: an elephant. Top right: the poet or astrologer.

Painting

Western Indian school: late 16th century.

Size: 22.8 × 14.7 cm.

S. N. Gupta, *Catalogue of Paintings in the Central Museum, Lahore*, 1922, p. 131.

M. A. Rahman Chughtai: A few Hindu miniature painters of the 18th and 19th century, *Lahore* (1934) p. 7 and Pl. 3, reproducing K.21.

Lent by the Central Museum, Lahore.

- 400 (600) Album containing (with other material) a series of 18 Rāgas and Rāginīs.

Rajasthani: 1600–1610 A.D.

Size: 15.3 × 10.5 cm.

Reproduced: I. Stchoukine, *Peinture Indienne*, 1929, Pls. LXXII and LXXIII (beginning of 17th century). N. C. Mehta in *Bodleian Quarterly Record*, Vol. VII, No. 76, 1932. H. Goetz, *Ostasiatische Zeitschrift*, NF. 9, 1933. Tafel. 12. O. C. Gangoly, *Ragas and Raginis*, 1934, Pl. LXIV, LXXIII, LXXX(D), LXXIV, LXXVIII, CIII(E). N. C. Mehta, *Journal of the Indian Society of Oriental Art*, Vol. III, No. 2, December, 1935, p. 145. 'At least prior to 1587', the date of some calligraphy in the same album: but on folio 38 verso is a portrait of the Emperor Jahāngīr with Parwīz. Nothing can in fact be argued as to the date from other material in the album.

H. Goetz: *Baroda Museum Bulletin*, Vol. 4, Pt. 1–2, 1949, p. 38 and Fig. 2.

Lent by Bodleian Library, Oxford (Laud Or. 149).

This album was presented to the Bodleian Library with 80 other oriental manuscripts in 1640 by Archbishop William Laud, Chancellor of the University of Oxford.

This Ragini series was apparently first mentioned by L. Binyon and T. W. Arnold, *The Court Painters of the Great Mogul*, 1921 (pp. 25–6), where it is suggested that the Album may have been brought back to England by Sir Thomas Roe after his mission to the Mughal Court in 1615–19. However it seems unlikely that Laud can have owned the

manuscript before 1639 when he made his third gift of manuscripts to the Bodleian including all that he then had.

The latest material included in the album appears to be a specimen of calligraphy dated 1610–11 and on folio 38 verso a double portrait of Jahāngīr and Prince Parwīz, his second son, who was born in 1590 and died in 1626. He is here represented of an age which can hardly be less than 20. It follows that the album must have been put together at some date between 1610 and 1640. This is consistent with the date here assigned to the Ragini series entirely on stylistic grounds.

- 401 (599) A series of thirty-four Rāgmāla pictures. The text of the poems is written in the upper margins which have been added subsequently to the original paintings. This series is remarkable for its brilliant colouring and simple rhythmical compositions. Mughal influence is much less strong than in the Boston *Rasikapriyā* miniatures, but it cannot be much later in date.

Probably 1610–20 A.D.

Size: 20.5 × 14.5 cm.

A manuscript note at the beginning records that it was acquired by a certain W. Watson near Delhi in 1774. It was bound in England not long after this date.

No. 17 (Megha) was reproduced by Basil Gray in *L'Amour de l'Art*, No. 24–5, 1947.

Lent by W. B. Manley, Guildford, Surrey.

PLATE 88.

- 402 (492) Two paintings from a series of Rāgas and Rāginīs; no text, but the names written on the lower margins of the leaves.

(a) Deva-Gandhāra Rāginī: a man and woman in attitude of adoration being instructed by a Yogi who is seated leaning against a cushion holding a book. In the foreground two peacocks. A palace behind with a parrot perched on a window.

The only illustration of this Rāginī given by O. C. Gangoly shows a lady worshipping at a

Painting

Siva lingam and the idea of worship is found in the related Rāginī, Devagīrī.

(b) Dhanāsī Rāginī: a princess painting the portrait of her absent lord. She is seated in the lower room of a palace, with two attendants and a vina-player.

Rajasthani: early 17th century, or even earlier.

Size: about 20.5 × 14.5 cm.

Lent by J. C. French, Worthing, Sussex.

Sixteen of this series are in Mr. French's collection. They were obtained at Udaipur and are in a style much nearer to the early Western Indian than to the Bundelkhandi of Boston S.I and II. The draughtsmanship is poor but the colour scheme is original, gay and successful. Check pattern occurs in one of the dresses and the earrings and bracelets are still large. There is no Mughal influence. The sky is ultramarine above an almost black horizon.

- 403 (517) Krishna waited on by the wives of the Mathura Brahmans: one offers him a cup of milk: a second seated holding a cake. Krishna is seated in a pavilion with his knees encircled by a belt.

Rajasthani: early 17th century.

Size: 18.9 × 12.9 cm.

Lent by State Museum, Baroda (No. 515).

Painted in strong, hot colours with much yellow; the faces heavily outlined in sanguine. This seems to belong to the first years of the century.

- 404 (604) Series of 25 Rāga and Rāginī paintings, bound in an album. Titles in Persian: and borders with white margination.

Rajasthani school: about 1616 A.D.

Size: 17.7 × 12 cm.

Lalitā and *Todi* are reproduced by I. Stchoukine, *La Peinture Indienne*, 1929, Pl. LXXIV and *Mālāsri* by O. C. Gangoly, *Ragas and Raginis*, 1935, Pl. LIV(D), (with wrong reference to Johnson album 37).

Lent by His Majesty's Government in the

United Kingdom (Johnson collection: album 43).

∴ The architecture and male costumes are Mughal but the figure drawing is more Rajput than in either 400 or 401 and trees and plants more decoratively rendered.

- 405 (477) Gaurī Rāginī: a lady picking flowers for the 'coming of her lord Mālkaus'.

The composition is basically similar to Boston M.F.A. No. 17.2374 (Coomaraswamy, Catalogue, V, Pl.IV) but simplified by the omission of the building and the lotus pool in the foreground. It must be nearly contemporary with it.

Central India: early 17th century.

Size: 15.5 × 13 cm.

Lent by N. C. Mehta, Bombay. PLATE 83.

- 406 (501) Krishna awaiting Rādhā: an illustration to a *Krishna-līlā* manuscript, with text at top in mixed Marwari and Gujarati on a yellow label.

Krishna is seated on a carpet by a couch in the foreground in a garden full of trees, in which are birds and monkeys, awaiting the coming of Rādhā who is seen entering a gateway to the garden with two attendants. Bees hover over the heads of the two lovers and fly between them.

Rajasthani school: about 1600.

Size: 26 × 18 cm.

Reproduced: Coomaraswamy, *Catalogue of the Indian Collection*, Museum of Fine Arts, Boston, Pt. V, 1926, No. XXXIX, pp. 86-7, giving translation of text, and Pl. XVIII and frontispiece (in colour) 'nearer to 1550 than 1600'.

Lent by Museum of Fine Arts, Boston (No. 25.426).

A second page from this MS. was acquired by the Boston Museum in 1932, see *Bulletin*, Vol. XXX, p. 51.

- 407 (483) An illustration to the *Rasikapriyā* of

Painting

- Kesava Dās, a work on Rhetoric, completed in 1591 A.D.
The composition falls into two parts: above the Heroine is seated with her confidante in a partition (on the left); on the right she hastens to her Lover through a landscape gay with flowering trees and birds. In the lower section she arrives and sits before the Hero (Krishna), who is seated on a high seat like a throne.
Three lines of text at the top on a yellow ground.
Size: 24.2 × 17.5 cm.
Rajasthani school, probably Bikaner: early 17th century.
Lent by H.H. the Maharaja of Bikaner.
- ∴ Mughal influence is to be seen in the landscape (diaper of tufts of vegetation: undulating outline of the high horizon). Its male costume and the architecture would be natural in Bikaner during the rule of Jahāngīr's father-in-law, Rāi Singh (1571-1611). The style is more rigid than that of Boston M.F.A. pages (No. 409) but perhaps not necessarily to be considered later on that account.
- 408** (482) *Śrī-Rāga*, a king seated on his throne listening to music, played on the vina by a blue-bodied ascetic. Behind him is a horse-headed *kinnara* and a chauri bearer stands in attendance. Simple screen-like architecture without perspective; background of purple below and yellow above, with high horizon above which is a strip of blue sky. At the bottom is an empty panel coloured dark red-brown.
Rajasthani; under strong Mughal influence: about 1610 A.D.
Size: 18.7 × 11.7 cm.
Exhibited: Burlington Fine Arts Club, 1931, No. 9.
Lent by J. C. French, Worthing, Sussex.
The representation agrees with those reproduced by O. C. Gangoly, *Ragas and Raginis*,

Pl. LIII, especially C, from Johnson album 30 (cf. No. 421) but there the king wears a Hindu crown instead of the turban shown here.

Nearer in style to 407 than to 409 or 412.

Mr. French owns a second painting from this series agreeing in general arrangement and colouring: it represents *Rāmakirī Ragini*.

- 409** (481) Two miniatures from a manuscript of the *Rasikapriyā* of Kesava Dās of Orchhā, a work on rhetoric completed in 1591 A.D. Of this manuscript five whole pages with the Hindi text in Nagari characters and miniatures on each side are known to be preserved, three in the Boston Museum and two in the Metropolitan Museum, New York (cf. Boston Museum of Fine Arts, *Catalogue of the Indian Collections*. Pt. VI, 1930, Pls. VIII-X and *Portfolio*, Pl. LXXXV: *Metropolitan Museum Studies*, Vol. III, Pt. I, 1930). 44 miniatures in all are known, of which 32 are in the Boston Museum, and one in the British Museum.

(a) Krishna as the *Nāyaka* seated in a room conversing with the go-between (*duṭikā*). M.F.A. No. 21.1324, Cat. VI, No. XXXIV, Pl. XVIII.

(b) Krishna, *Rādhā* and her confidante as the *Nāyaka*, *Nāyakā* and *Dutikā*. M.F.A. No. 21.1328, Cat. VI, No. XXXVIII, Pl. XIX.

Rajasthani school: early 17th century.

Size: 8 × 13 cm.

Lent by Museum of Fine Arts, Boston.

This series is classed by Coomaraswamy among the Mughal work on stylistic grounds and because the book is of Persian shape. But the Mughal influence is no greater in it than in many other Rajasthani miniatures of this period and the presence of the text should settle the question.

- 410** (478) *Megha Rāga*: dance scene of Krishna and the gopis. The unusual feature of this painting is that the sky is represented by solid

Painting

white shapes filling the greater part of a very dark blue. Features are sharply outlined and there is some Mughal influence; for instance in the pointed jama' worn by Krishna and the foliage represented light against a solid dark ground. The general tone of colour is low. (Cf. especially Coomaraswamy, *Rajput Painting* (1916), Vol. II, Pl. IV).

Rajasthani: early 17th century.

Size: 16.9 × 13.3 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

- 411 (575) Group portrait of Maharaja Amar Singh I of Mewar (Udaipur) (ruled 1597–1620) and five of his sons with two attendants. Rajasthani: school of Udaipur. About 1610. There is a label at the top on which the names and titles of the princes are given: 'Mahārājādhirāja rānā srī Amar-sīnghjī mahārāja-kuar Karanjī kuar Surajmaljī kuar Bhīm-rājā kuar Arjunjī kuar Bāghjī.'

Karan Singh, here shown as Mahārāja-kuar, succeeded his father in 1620 and reigned till 1628. Surajmal was, according to Tod (I, p. 411) killed at Phalgun in the spring of 1610. Bhīm Singh was in attendance at the court of Jahāngīr at the time of his death in 1626. He was a special friend to Prince Khurram. C. S. Clarke reproduces (*Portfolio*, Pl. 19) a Mughal miniature attributed to Bishandād and dated 1615, representing Rama Amar Singh and his two sons Karan and Bahīm. Although this is only a poor copy the portraits are authentic, as can be seen by comparison with No. 575.

Size: 23.5 × 34 cm.

Lent by H.H. The Maharaja of Udaipur.

PLATE 87.

- 412 (487) A page from a manuscript of the *Gīta Govindā* with miniatures on both sides. Spring scene. Krishna seated waiting for Rādhā: and the Sakhi (go-between) coming and speaking to her. Three lines of text at the top. The composition is divided in three

laterally: purple foreground, yellow middle distance and gold sky.

The vegetation and foliage is in almost pure Mughal style of about 1620. The emphatic gestures and elegant carriage of the girls also show Mughal influence. The mood is predominantly lyrical, but the figures dominate the landscape. The miniature on the reverse, not shown at the exhibition, is of a similar scene.

Rajasthani: about 1620.

Size: 22 × 19.7 cm.

Published with three illustrations (one in colour) by K. Khandalavala in *Roopa-Lekha*, 1942, pp. 49–55. 'Mughal: 1590–1600'. Lent by Sir Cowasji Jehangir, Bt., G.B.E., K.C.I.E., Bombay. PLATE 88.

- 413 (488) A lady lying on a bed, with a small baby beside her, and attendants around: perhaps the birth of Krishna. In the present damaged state the subject and much of the background of this painting are not clear. It is executed in a light and gay palette (blue, salmon pink and mauve). The figures are rather monumental yet graceful, perhaps reflecting, as the architectural background clearly does, a Mughal connection. But the large scale of the figures and their relationship to one another seem to prefigure the Basohli school.

Probably Bikaner work and perhaps as early as 1625.

Size: 17.6 × 21 cm.

Lent by the Maharaja of Bikanir.

- 414 (509) *Asāvāri Ragini*: A girl dressed in a skirt of leaves, charming cobras who twine about her limbs. Her flesh is blue and she wears a transparent veil. The landscape is in Mughal taste.

At the top a yellow label, without text.

Rajasthani school: second quarter of 17th century.

Size: 14.3 × 10.2 cm.

Painting

Reproduced: N. C. Mehta in *J.I.S.O.A.*, Vol. III, Pl. XL, 1935.

Lent by His Majesty's Government in the United Kingdom (Johnson Collection—Album 50, Folio 2).

∴ This seems to have been a very popular subject: other versions are in Berlin (Kühnel, *Islamische Miniaturmalerei*, Taf. 128(a) and 135). The first is very Mughal and perhaps earlier than the Johnson example: the second is a late version of early 18th century date. N. C. Mehta's dating (op. cit. p. 146) of this miniature as 'Gujarat, second half of the 16th century' is certainly too early. Such strong Mughal influence is not found before about 1610.

- 415 (545) A Rājā seated on a carpet under a canopy smoking a huqqah, in the foreground a garden in which are four sporting dogs (? spaniels) tethered to the corners of a pool. Rajasthani: school of Udaipur, about 1690. Size: 36.5 × 21.7 cm. Lent by H.H. the Maharaja of Udaipur.

PLATE 89.

- 416 (538) Shāh Jahān seated on a throne on a carpet in a garden terrace, attended by Rājā Karan Singh of Mewar (Udaipur), ruled 1620–28, and his son, probably Jagat Singh (b. 1603).

Rajasthani: school of Udaipur: c. 1650.

Size: 24.1 × 28 cm.

Lent by H.H. the Maharaja of Udaipur.

This is perhaps not a portrait of Shāh Jahān during his year's stay at Udaipur before his accession but rather a drawing to commemorate that event, possibly based on a Mughal painting. The style would not allow of its being much later in date. PLATE 89.

- 417 (576) A Raja, described on the reverse as Amar Singh II (ruled 1698–1710) as Rājā-tikka or heir apparent, standing between two attendants who hold a peacock fan and a

kerchief. He holds a mace and flower and is dressed as a religious devotee with loin cloth, cloak and sandals.

Rajasthani: school of Udaipur, about 1690.

Size: 36 × 24.5 cm.

Lent by H.H. the Maharaja of Udaipur.

PLATE 90.

- 418 (559) Bust portrait of Maharānā Jai Singh (1680–98) of Udaipur, he is turned right in profile, and holds a lotus bud in his left hand. Lapis blue ground and a white niche. Unfinished. Rajasthani: Udaipur school, about 1700 or later, as is suggested by the heavy pigmentation of the pearls as in Jaipur portraits.

Size: 22.5 × 14.5 cm.

Lent by H.H. the Maharaja of Udaipur.

- 419 (480) A Rāga-Rāginī picture, probably *Vasanta Raga*, but without text or title.

A Raja (presumably the King of Seasons, cf. O. C. Gangoly, *Ragas and Raginis*, 1935, Pl. LVI, note) embracing a girl; on the right another girl holds a plant in a bowl, presumably mango blossom. On the left another girl plays the vina, and on either side of the central couple attendants with fly whisks. The sky is black and the hill in the background red. The label at the top is yellow and at the bottom is green.

From an unknown Rāginī series: Rajasthani school, about 1650.

Size: 21 × 13.3 cm.

Lent by Executors of the late P. C. Manuk.

PLATE 85.

- 420 (494) Kukubha (for Kakubhā) Rāginī: the lady stands holding garlands of flowers which she has gathered for her lover. She is surrounded by six peacocks while two monkeys sport in trees above her head. Starry sky behind, and lotus pool in the foreground. Text above carelessly written on a deep yellow label. Red margin.

Painting

Rajasthani school: first half of the 17th century.

Size: 25 × 19.8 cm.

Exhibited at the Wembley Exhibition, 1924.

Reproduced: *Royal Academy Souvenir*, 1947, Pl. 26.

Lent by J. C. French, Worthing, Sussex.

PLATE 83.

For Kakubhā Rāginī see O. C. Gangoly, *Ragas and Raginis*, 1935, Pls. XXVII–XXIX, which agree with the present illustration in representing the heroine as holding two garlands (of campaka flowers), as surrounded by peacocks and frolicking monkeys. She is separated from her lover, but apparently expecting him. According to the texts the birds represented should be cuckoos rather than peacocks.

421 (496 and 497) Two paintings from a series of Rāgas and Rāginīs.

(a) 496. *Malāva-Kausika* (Malkaus) Rāga: a Raja and a lady seated on a bed under a canopy, with an attendant standing on either side. The background is dark green with traces of clouds at the top.

(b) 497. *Vasanta Rāginī*: Krishna holding a plant in one hand and a flower wand in the other. On either side is a girl playing, one on cymbals, the other on a gong. Light foliage on a dark green background.

Rajasthani school: mid-17th century.

Size: 15.8 × 11.8 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson collection, Album 30, folios 19 and 24).

Mughal influence is very strong in this set and the colouring much lighter than in the pure Rajput style. A painting from the same series is reproduced by O. C. Gangoly, *Ragas and Raginis*, 1935, Pl. LIII, c.

422 (512) Love scene. The architecture and male costume Mughal. The style is provincial and vigorous, in some respects resembling Basohli.

Probably Rajasthani: second half of the 17th century.

Size: 24.6 × 20 cm.

Lent by Dewan Bahadur R. K. Jalan, Patna.

423 (515) Dipak Rāginī.

Rajasthani: second half of 17th century.

Size: 21.5 × 12.4 cm.

Lent by A. H. Colquhoun, Claygate, Surrey.

424 (479 and 486) Two paintings from a series of Rāgas and Rāginīs.

(a) 479. *Asāvari Rāginī*: a woman removing cobras from the trunk of a tree. A tiger, an antelope, and bear, three monkeys and birds surround her. Above is a winged being.

This is a reduced version of the composition in the J. C. French example (No. 426). The emotional tension is reduced and the picture is more decorative.

(b) 486. *Gaurī Rāginī*: a lady waiting for her lover. An attendant stands beside her holding a large fan. They are in a palace, on the roof of which is a peacock.

Rajasthani school: late 17th century.

Size: 20 × 14.5 cm.

Lent by Bharat Kala Bhavan, Benares.

∴ This series does not appear to be much later than 1680, the presumed date of No. 425. A floral scroll pattern is introduced into the architecture of No. 424(b)—similar to that in the lower border of 425, where it also occurs sometimes in the architecture.

425 (498 and 499) Examples from a series of illustrations to a Sanskrit Romance.

(a) The lady and the confidante. PLATE 84.

(b) The lady and the parrot. PLATE 85.

(c) The lover, the confidante and the lady.

PLATE 84.

(d) The confidante and the lady.

(e) The lover leaving the lady and confidante.

Rajasthani school: probably 1680 A.D.

Painting

Size of each page: about 16.7×14 cm.

(a)–(d) Lent by Municipal Museum, Allahabad (Nos. 287, 292, 1094, 1100).

(e) Lent by N. C. Mehta, Bombay.

This series is remarkable for the decoration of the lower part of each leaf with a very beautiful and accomplished floral scroll of varied form and in brilliant colours. This feature connects them securely with five paintings, also having this feature, in the Eric Dickinson collection, of which one bears a colophon giving the date Vikrama Samvat 1737 (A.D. 1680), and the name of the painter as Madhar Dās of the city of Narsingharh. This city is doubtless the capital of Umatwāra, between Rajgarh and Bhopāl in Central India. Eleven further illustrations are in the Treasuryvala collection (see *Marg*, I, No. 1, Oct. 1946, p. 57, where one is reproduced by Karl Khandalavala): a number of them, in addition to those exhibited, are in the Allahabad Museum. All bear Sanskrit text on a label at the top. This has not at present been identified: it is not the Amru Sataka, as suggested by K. Khandalavala (*loc. cit.*). This is apparently the same 'series of a hundred pictures, the last one being dated Samvat 1709 Jyesta Vādī 8' referred to by N. C. Mehta in *J.I.S.O.A.*, Vol. III, 1935, pp. 146–7, in spite of the discrepancy in the reading of the date. This has been verified and must refer to 1680 A.D. and not 1651 as would follow from Mehta's reading. One more miniature of the series is reproduced by Mehta (*loc. cit.*) without any indication of ownership. He states that the verses at the top of these pictures 'appear to have been borrowed from a variety of sources' but he classes them as Rāginī pictures. Nevertheless their iconography does not agree with this description.

- 426 (484) Rāginī Sāviri: a yogini removing cobras from a tree in a hilly landscape, filled with monkeys, peacocks, bears. Near the fore-

ground is a gryphon and nearer still a tiger devouring an antelope and two men firing matchlocks behind trees. Near the centre is an elephant. An exceptionally large Rāginī picture, nearest in style to the Indian Museum series Nos. 428. No text.

Rajasthani school: about 1690.

Size: 35.7×28 cm.

Reproduced: O. C. Gangoly, *Ragas and Raginis* (1935), Pl. LXLVI(D) (from the Ajit Ghose Collection).

Lent by J. C. French, Worthing, Sussex.

- 427 (719) Rāginī Madhu-Mādhavi: a girl running into the house to shelter from a sudden storm.

Rajasthani school: about 1700 A.D.

Size: 21.2×15.4 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

In style this so closely resembles a miniature of Krishna in Rādhā's house in the Boston Museum (*Catalogue of the Indian Collections*, V., No. CCXIV., Pl. LXVI) which is dated S. 1791 (A.D. 1694) and signed by a certain Nathu as to make the above attribution necessary. For the subject see O. C. Gangoly, *Ragas and Raginis*, Pl. LXXXIII.

- 428 (489, 491, 504 and 502) Four paintings from a set of Ragmala pictures.

(489) Rāga Vasanta. 28.9×22.1 cm.

(491) Megha Rāga.

Reproduced: O. C. Gangoly, *Ragas and Raginis*, 1934, Pl. LXIV (D). Percy Brown, *Indian Art and Letters*, Vol. IV, No. 1, 1930, Pl. VI.

PLATE 86.

(504) Lalitā Rāginī. 29.5×21.7 cm.

(489, 491 and 504) Lent by Indian Museum Calcutta (S. 524, 529, 556).

(502) Kedārikā. F. P. Lory collection. 28×22 cm.

The architecture of this series is the white marble with niches and intarsia work which reflect the complete Mughalized style of Rajput architecture probably not to be found

Painting

before about 1690. On the other hand the figure drawing and costume are much less conformed to Mughal type than the Baroda set, which is attributed by H. Goetz (No. 447) to the middle of the 18th century, or than the dated miniature of A.H. 1694 at Boston (Cat. V, Pl. LXVI). On the other hand, such Mughal features as are present point to the late 17th century, and the series must therefore be put quite at the end of the Rajasthani series in which backgrounds are flat and figures do not overlap—somewhere about 1690 A.D. Twenty paintings of this series are in the Indian Museum (O. C. Gangoly, Series No. XXI and Pls. XVI, XXVII, LXI, LXIV, CXIV). No. 502 appears to belong to the same series; the original border painting is identical.

- 429 (544) Mahārānā Jai Singh of Udaipur (1680–1698 A.D.) with his five sons on a terrace in a garden of Mughal type, broken up into hexagonal flower beds by watercourses. In the foreground a fountain with ducks.

Rajasthani: school of Udaipur, about 1695 A.D.
Size: 24 × 37.5 cm.

Lent by H.H. The Maharaja of Udaipur.

- 430 (543) Maharaja Ajīt Singh of Jodhpur (b. 1679; d. 1724), mounted on a state elephant, surrounded by troops and accompanied by ladies of his household.

Rajasthani: Jodhpur school, dated V.S. 1779 (1722 A.D.).

Size: 29 × 42 cm.

Exhibited, Calcutta Academy, Fine Arts Exhibition, 1947, No. 33.

Lent by Bharat Kala Bhavan, Benares.

PLATE 91.

- 431 (546) Equestrian portrait of Maharaja Abhai Singh of Jodhpur (1724–1750 A.D.) riding in the country with five attendants on foot.

Rajasthani: Jodhpur school: 1740–50 A.D.

Size: 30.6 × 44.3 cm.

Lent by Sardar Museum, Jodhpur (No. 98).

The portrait and landscape are in Mughal style. PLATE 91.

- 432 (563) Maharaja Abhai Singh of Jodhpur (1724–1750 A.D.) seated on his throne watching a performance of dancing girls at night in the courtyard of his palace.

Rajasthani: Jodhpur school: 1740–50 A.D.

Size: 43.5 × 34.5 cm.

Lent by Sardar Museum, Jodhpur. PLATE 94.

- 433 (508) Todi Rāginī: no text.

A yellow sky below a narrow band of blue with cloud above. The landscape consists of rocks in a Persian convention and a single palm tree somewhat resembling those in O. C. Gangoly, *Ragas and Raginis* (1935), Pl. XVI.A

Rajasthani: about 1700.

Size: 18.6 × 13.5 cm.

Lent by Kasturbhai Lalbhai, Ahmadabad.
(Tagore collection No. 4.I.1343.)

- 434 (503) Raja looking out from a window at two girls. Darkened by accident.

Rajasthani: about 1750.

Probably from the region of Bundi and Kotah States.

Size: 18 × 19.5 cm.

Lent by Kasturbhai Lalbhai, Ahmadabad.

- 435 (506) Bhisma (Bibhāsa) Ragini. Two lovers. The hero, Kāmadeva, with a girl seated in his lap firing a lotus arrow at the sun to prevent the day beginning. They are on a yellow couch in a pavilion. Beyond the high wall is a garden full of flowering trees. This is in a most unusual but brilliant colour scheme. The sky is pale green below, blue above the cloud bank.

Rajasthani: probably early 18th century, but possibly earlier.

Size: 21 × 16 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

Cf. O. C. Gangoly, *Ragas and Raginis*, Pl. LXXXVI.

Painting

- 436** (601) Series of 41 Ragas and Raginis mounted in one album.
Rajasthani: late 17th century.
Size: 23.5 × 17 cm.
Lent by Gem Palace, Jaipur.
- 437** (602) Series of 34 Ragas and Raginis mounted in an album.
Jaipur: first half of 18th century.
Size: 26.3 × 17.2 cm.
Reproduced: I. Stchoukine, *Peinture Indienne*, Pl. LXXV. O. C. Gangoly, *Ragas and Raginis*, 1934, Pls. CVID, CIXd, CXd.
Lent by His Majesty's Government in the United Kingdom (Johnson Album 33).
This series (incorrectly described as Johnson Album 43) is attributed by Goetz (*Artibus Asiæ*, XII, 1-2, 1949) to Nāgaur.
- 438** (589) Portrait of Rao Raja Jai Sri Ummeda (1743-1804) of Būndi, on horseback with three attendants on foot. Much damaged.
Rajasthani: Būndi: about 1750 A.D.
Size: 30.2 × 23.2 cm.
Lent by Indian Museum, Calcutta (S.930, Reg. No. 14954).
- 439** (603) Series of 36 Ragas and Raginis mounted in an album.
Rajasthani: middle of the 18th century A.D.
Size: 25 × 17 cm.
Lent by Raja Kalyan Singh, Ajmer.
- 440** (577) A miniature on two registers.
(a) A Raja with children and attendants, seated, above.
(b) Two couples conversing, below. Dark background.
Central India: about 1780 A.D.
Size: 22.8 × 17.3 cm.
Lent by Executors of the late P. C. Manuk.
- 441** (549) King Kansa being implored to spare the life of the infant Krishna. He is seated in his palace on a dais overlooking a garden in which is an orchestra of 12 female musicians. On the roof are pigeons and above it a narrow band of blue sky is visible.
Rajasthani: 1740-50 A.D.
Size: 45.2 × 31.5 cm.
Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.
- 442** (541) Portrait of a Raja, probably of Jodhpur, standing facing right in profile. Background of green.
Rajasthani school: about 1750 A.D.
Size: 24.5 × 14 cm.
Lent by Central Museum, Lahore (H.11).
- 443** (558) Lovers in the middle of a flowery landscape; rocky hills behind and storm clouds overhead.
Rajasthani school: about 1750-60 A.D.
Size: 41 × 27.7 cm.
Lent by State Museum, Baroda (No. 31).
- 444** (557) Reviving a fainting lady: a scene in a tent.
Rajasthani school: about 1750 A.D.
Size: 24.5 × 34.3 cm.
Lent by Executors of the late P. C. Manuk.
- 445** (552) Rādhā's Toilet. Rādhā enthroned, holding a lotus flower, attended by ten girls, of whom three are musicians. She is seated on a terrace by a lake. Low horizon and red clouds outlined in gold; otherwise in soft colouring resembling the Kangra palette.
Rajasthani: about 1760 A.D.
Size: 27.7 × 17 cm.
Lent by Executors of the late P. C. Manuk.
- 446** (1150) Rājā Balwant Biharī in procession. The Raja is seated in a howdah of the central of three elephants, moving right and surrounded by many attendants carrying arms, banners and equipment.
Benares school: about 1760 A.D.
Size: 27.8 × 18 cm.

PLATE 150.

Painting

Lent by Government Museum, Hyderabad, Deccan (3942).

The subject is probably Raja Balwant Singh of Benares (1739-70), in which case it could be likely to be about 1760. He sought to establish his independence. If this identification is correct it is evident that the influence of Rajasthani painting must have been strong at this time in Benares.

- 447** (485, 490, 505, 513, 510 and 516) Six Rāga and Rāginī paintings from a series resembling B.M. Or. 2821 and Ghose collection series No. XXXI in O. C. Gangoly's *Ragas and Raginis* (1935); with text in five lines on a green label at the top.

(a) 485. Pancham Rāginī.

(b) 490. Mālkaṣ Rāginī.

(c) 505. Hindola Rāga.

(d) 510. Dhanāsari Rāginī (resembling O. C. Gangoly *op. cit.* Pl. LXIII.A); the lady painting a portrait of her lord, who is seen returning below.

(e) 513. Kāmod Rāginī (closely resembling O. C. Gangoly *op. cit.* Pl. XLVIII (B)). A lady whose lord is absent, praying for his return.

(f) 516. Dangalo Rāginī.

Bundelkhand: middle of 18th century.

Size: 24.5 × 16 cm.

Lent by State Museum, Baroda (Nos. 904-11).

- 448** (511) Madhu-Mādhavi Rāginī: similar to the Baroda Museum Ragini pictures (No. 447) but not from the same series.

A princess coming out the palace in the spring and offering food to a peacock.

Bundelkhand: middle of the 18th century.

Size: 26.2 × 17.5 cm.

Lent by Municipal Museum, Allahabad.

PLATE 92.

- 449** (514) Assembly of Gods in Vishnu's heaven. Inscribed 'Vaikunth Sabha'. Vishnu and Laksmī

enthroned and surrounded by the gods, Brahmā, Varuna (*on the left*), Surya, Siva and Genesa (*on the right*) entertained by dancers and music.

Rajasthani: about 1750.

Size: 30 × 21.8 cm.

Reproduced: H. Goetz, *Jahrbuch der Asiatischen Kunst*, (1925), p. 50, and Taf. 55, Abb. 7 (Pahari, about 1740). B. Gray, *Rajput Painting* (1948), Pl. 5 (in colour). A. K. Coomaraswamy, *Rajput Painting*, 1916, II, Pl. XLIVB (detail only).

Lent by Lady Rothenstein, Stroud, Glos.

- 450** (507) A girl holding a fan, probably Saverika Rāginī. A lotus pond is in the foreground, trees behind and a heavily clouded sky above, of an early type. Mughal influence is strong especially in the figure. The elements of the landscape also derive from Mughal painting but used in a conventional way.

Rajasthani: perhaps Jaipur, 1750-75 A.D.

Size: 25.5 × 16.8 cm.

Lent by Indian Museum, Calcutta.

- 451** (528) Gor Mallar Rāga. A double composition: on the right the lady waiting for her lover is comforted by her confidante, which is the subject proper to this Rag (*cf.* O. C. Gangoly, *Ragas and Raginis*, 1934, Pl. LXXI, Godmalār); on the left the lovers together in a pavilion. Overhead are storm-clouds and in the foreground a lotus pool and water birds. At the top: text on a label.

Rajasthani school; probably from the neighbourhood of Jaipur.

About 1750.

Size: 25.3 × 18 cm.

Lent by N. C. Mehta, Bombay. PLATE 86.

The style has become decorative. The foliage is a mere pattern, the arrangement of the birds formal and the clouds conventional. The detail is however, still careful, and it is well set off by masses of red, black and white.

Painting

- 452** (560) Maharaja Pratāp Singh II of Udaipur celebrating the Holi festival in 1753 A.D. An elaborate composition, in which many details of the palace architecture are revealed. Among other points of interest are two Chinese pictures on the wall, and a painted frieze of elephants below, each in a frame. On the reverse is a long inscription describing the occasion.
Rajasthani: School of Udaipur: 1753.
Size: 56 × 38 cm.
Lent by H.H. the Maharaja of Udaipur.
- 453** (495) Pair of doors, painted, gilt and lacquered. The subject is Krishna playing on the flute beside the Jumna and a girl, Rādhā probably, standing beside him holding a betel box. Behind them is a pair of pavilions with bulbous domes on hillocks. The background is very dark but was probably once green below and deep blue above. The water is full of lotus leaves and there are five cranes of diminutive size. The surface of the water is covered with a scallop pattern in gold, and the clouds are also drawn in gold in decorative forms.
Rajasthani: Bikanir school: 3rd quarter of 18th century.
Size: 199 × 44 cm.
Lent by H.H. The Maharaja of Bikanir.
Goetz attributed painted doors in the Palace of Bikanir to the latter part of the reign of Sujān Singh (1745–87). Many years ago Coomaraswamy had copies made of the designs on some of these doors. (See *Rajput Painting* (1916), p. 14 and Pl. VIII–X and *Catalogue of the Boston Museum Indian Collections*, Pl. CVI.)
- 454** (530) Portrait of Raiji Raghunāth seated speaking with a noble, three attendants standing. Yellow carpet and white architecture. Unfinished.
Rajasthani school: end of 18th century.
Size: 32.4 × 18.5 cm.
Lent by J. C. French, Worthing, Sussex.
- The subject is not identified but the turban is of a type worn in Jaisalmer. Cf. J. H. Hendley: *Rulers of India and Chiefs of Rajputana*, 1897, Pl. XIII.
- 455** (532) Portrait of Son Singh, carried in a palanquin by four bearers, with six attendants accompanying it. The horizon is so high that no sky is visible above the rocky background.
Rajasthani school: about 1780 A.D.
Size: 22 × 30.3 cm.
Reproduced: Basil Gray, *Rajput Painting*, 1948, Pl. 7.
Lent by J. C. French, Worthing, Sussex.
No Raja of this name has been traced, but the turbans are characteristic of Jodhpur or Jaisalmer. The name is written on the reverse.
- 456** (573) A Marriage Procession, on three registers, of about 46 men conducting a prince mounted on a horse to the house of the bride who is seen at the window in the upper left corner. On a terrace nearby an elderly couple, probably her parents, are seated. Night sky of dark blue.
Rajasthani school: about 1750 A.D.
Size: 20.3 × 28.1 cm.
Lent by the Executors of the late P. C. Manuk.
- 457** (542) Raja Sawai Mādhu Singh (1752–68), of Jaipur, on horseback, greeted by ministers. In the foreground a cheetah and a black buck; in the middle distance two ox-cars; in the background many men mounted on camels, horses and elephants with black buck fleeing in front of them.
Rajasthani: school of Jaipur: about 1760 A.D.
Size: 31.2 × 49 cm.
Lent by H.H. Maharaja of Jaipur.
The landscape is of Mughal type and so is the Raja's portrait with gold-rimmed halo.
Cf. other portraits of Madhu Singh. PLATE 94.

Painting

- 458** (523) Girls feeding black buck in a palace courtyard.
Rajasthani: probably Jodhpur: second half of the 18th century.
Size: 24.6 × 14.9 cm.
Lent by Municipal Museum, Allahabad (No. 1108). PLATE 92.
- 459** (594) Three playing cards, circular, painted. Attributed to Orissa: 18th century. Diam. 7.6 cm.
Lent by Bangiya Sahitya Parisad, Calcutta.
- 460** (555) Lady seated in a courtyard watching pigeons mating.
Rajasthani: 3rd quarter of the 18th century.
Size: 36.5 × 24 cm.
Reproduced: I. Stchoukine, *Peinture Indienne*, 1929, Pl. LXXXII.
Lent by Bodleian Library, Oxford (Douce collection).
- 461** (566) Krishna and Rādhā in a pavilion on a white terrace with girls in attendance.
Rajasthani school: perhaps Būndi or Kishangarh: late 18th century.
Size: 23.5 × 33.7 cm.
Lent by Municipal Museum, Allahabad (No. 105).
This is stiffly drawn and the features and height of the girls are exaggerated but it shows some of the alluring charm of Kishangarh.
- 462** (571) Raja watching a lady's toilet from a window. The lady, who is holding her sari coquettishly, is waited on by two maids, one of whom is bathing her foot, while the second holds a large fan. They are in a courtyard, beyond the wall of which is a garden.
Rajasthani school: perhaps Būndi: 3rd quarter of the 18th century.
Size: 28.5 × 17 cm.
Lent by Municipal Museum, Allahabad (No. 500). PLATE 93.
- 463** (537) Girl trying to recapture her escaped bulbul. She wears a vermillion robe with a blue scarf over her head. Her face is drawn almost in the extreme Kishangarh convention with corkscrew curl. Pale green background with bank of grey cloud across top right.
Rajasthani: about 1780–1800.
Size: 15.8 × 9.4 cm.
Exhibited: Calcutta Academy Fine Arts Exhibition, February, 1947, No. 25.
Lent by Bharat Kala Bhavan, Benares.
- 464** (1160) Two paper cut-out silhouettes. Central India or Deccani: 19th century.
Lent by Digan Bahadur, R.K. Jalan, Patna.
- 465** (1164) Two paper cut-out silhouettes. Central Indian or Deccani: 19th century.
Lent by Diwan Bahadur R.K. Jalan, Patna.
- 466** (493 and 500) Two paintings illustrating Rāmāyana Sundarakanda.
(a) 493. Rāvana visiting Sita in the garden; Hanuman watching from a tree.
(b) 500. Rama and Lakshman advancing with the army of monkeys. On a red ground.
Rajasthani or Central India: mid-18th century or later.
Size: 21.5 × 35.5 cm.
Described: A. B. Keith, *Catalogue of Sanskrit and Prakrit MSS in the Library of the India Office*, 1935, Vol. II, No. 6561. L. Heath, *Indian Art at the British Empire Exhibition*, 1924, Nos. 44 and 80.
Lent by His Majesty's Government in the United Kingdom (Sanskrit MS 3621).
The text is on the reverse of the leaves.
- 467** (518) A lady welcoming her lover round whose neck she has placed a garland; while he caresses her, she touches his feet. From a series of Nayakā paintings, without text; probably *Svādhīnapatika*.
Central India: 3rd quarter of the 18th century.

Painting

Size: 25 × 14 cm.

Lent by Kasturbhai Laibhai (4-2-1415).

In clear gay colours including yellow and blue. The margin painting is probably contemporary. These paintings are said to come from Vishnupur, Bengal, but their connection seems to be with Central India and they show some Deccani influence.

PLATE 93.

- 468 (567) Krishna and Rādhā under one umbrella in the rain and lightning, with cows frisking round them; flowering trees on either side and a lotus pond in the foreground.

Rajasthani school: about 1775.

Size: 21.3 × 15.5 cm.

Lent by Municipal Museum, Allahabad.

PLATE 90.

- 469 (585) A Raja on horseback with attendants in hilly country.

Signed: Rām Kishn-ji.

Rajasthani: probably Jodhpur school: late 18th century.

Size: 30.5 × 41.2 cm.

Lent by Municipal Museum, Allahabad.

- 470 (581) Srī Nāthajī and worshippers, with mango trees behind.

Rajasthani school: Udaipur: early 19th century.

Size: 22.5 × 30.5 cm.

Lent by A. F. E. Stewart, London.

The cult of this image of Krishna Srī Nāthajī, established at Brindaban and Mathura by Vallabhācārya in the 16th century, was transferred to Udaipur in the reign of Aurangzeb to escape his persecution of the Hindus (cf. Coomaraswamy, *Rajput Painting*, I. p. 41). Similar to No. 498 but without cows or subsidiary figures.

- 471 (550) Krishna disguised as a milkmaid milking a cow whose calf is held on a string by Rādhā. He miraculously extends his right arm to reach a ship in the far distance.

Rajasthani school: Jaipur: late 18th century.

Size: 20 × 29.6 cm.

Lent by State Museum, Baroda.

The landscape behind strikingly resembles the narrow strip of distant view on the horizon of 472. Rādhā is of the same rather heavy type as the gopis in this Rās-Mandala painting.

- 472 (551) Rās Mandala, or dance of the gopis with Krishna: Krishna and Rādhā in the centre of a double ring of girls, the inner dressed in black, the outer in orange saris. Outside is a crowd of girls filling every corner, while the gods rain down flowers from their aerial craft overhead.

Rajasthani: Jaipur: about 1795 A.D.

Size: 67 × 51 cm.

Reproduced: N. C. Mehta, *Some Jaipur Pictures*, pp. 32-4 and Pl. 11 in *Studies in Indian Painting*, 1926. O. C. Gangoly, *Masterpieces of Rajput Painting*, 1928, Pl. X.

Lent by H.H. the Maharaja of Jaipur.

- 473 (540) Ladies shooting tigers from a tower constructed over a pool, round which is luxuriant vegetation full of wild life.

Rajasthani school: late 18th century.

Size: 27.6 × 17.1 cm.

Lent by State Museum, Baroda (No. 189).

COLOUR PLATE B

- 474 (574) The Boar Hunt: a rider striking a boar with a sword while a hound catches one of its legs. Another hound is led by an attendant in the foreground.

Rajasthani school: perhaps Udaipur: late 18th century.

Size: 21.6 × 29.8 cm.

Lent by Municipal Museum, Allahabad (No. 158).

- 475 (578) Prince returning to his palace: a crowded composition with white architecture in diagonal perspective.

Painting

Rajasthani: about 1790 A.D.

Size: 20.6 × 19.3 cm.

Lent by Municipal Museum, Allahabad (No. 523).

476 (1151) An archer: line drawing.

Rajasthani: about 1800 A.D.

Size: 9.5 × 7 cm.

Lent by Kasturbhai Laibhai, Ahmadabad (8-1-1977).

477 (582) Sketches of eight heads: drawing partly coloured.

Rajasthani: about 1800 A.D.

Size: 12.3 × 15.7 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

478 (529) Bhairavī Rāginī; a girl worshipping before a Saivite shrine, under a tree, on which a great peacock is perched. Red sky.

Rajasthani: late 18th century.

Size: 27.8 × 18.5 cm.

Lent by Prince of Wales Museum, Bombay (39.22).

479 (587) Raja carried in a palanquin with attendants accompanying him.

Rajasthani: probably Bundi or Kotah: late 18th century.

Size: 19 × 29.2 cm.

Lent by Municipal Museum, Allahabad (96).

480 (569) Maharaja Bijai Singh (1753-93 A.D.) of Jodhpur seated on a terrace under a canopy in full durbar with 36 nobles seated and attendants standing. A striking composition with rows of black shields against the white muslin dresses.

Jodhpur: late 18th century.

Size: 47 × 63 cm.

Lent by Sardar Museum, Jodhpur.

481 (562) Half-length portrait of Maharaja Pratāp Singh (1778-1803 A.D.) of Jaipur, at the age of 30.

Dated Samvat 1851 (1794 A.D.).

In tempera on canvas.

Rajasthani: Jaipur school: 1794.

Size: 114 × 74 cm.

Reproduced: O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. XII. N. C. Mehta, *Studies in Indian Painting*, Pl. 9.

Lent by H.H. The Maharaja of Jaipur.

482 (533) A party of five ladies tending and worshipping a lingam at a Saivite shrine on a terrace beside a pool; in the background another girl playing with a swing hanging from mango tree in which are two monkeys. Seated nearby is a man playing the pipe.

Central India: about 1800 A.D.

Size: 23.6 × 14.3 cm.

Lent by Muhammed Ashraf, Hyderabad, Deccan.

The figures are wooden, but the monkeys and birds are full of life. Behind is a green hill with a red sky above it.

483 (547) A Raja of Jaipur hunting boars: he and his companions all mounted, wear green, with details in relief, obtained by the use of gesso. Damaged.

Rajasthani: Jaipur: early 19th century.

Size: 24.8 × 36.4 cm.

Lent by Asutosh Museum, Calcutta.

An excellent and vigorous composition on the diagonal.

484 (736) An elephant fight. Calligraphic drawing heightened with touches of white and crimson. In the foreground is a man with a fire-brand.

Rajasthani: probably Būndi: 18th century.

Size: 34 × 67 cm.

Lent by Mrs. K. de B. Codrington, Tonbridge, Kent.

485 (583) Two rows of girls. Large painting on paper, as a substitute for wall-painting.

Painting

- Rajasthani: early 19th century.
Size: 110 × 150 cm.
Lent by State Museum, Baroda.
- 486** (553) Garden and hunting scenes: in the centre a garden of Mughal type; in the margins numerous small figures, amongst which is a Raja seated on the right side; a shooting party on the left side; bird-snaring at the top and numerous soldiers and attendants seated in the foreground round empty palki, elephant and cart; horsemen and two camel riders.
Rajasthani: perhaps Jodhpur: about 1800.
Size: 40 × 27.6 cm.
Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.
- 487** (570) Marriage procession: Raghubīr Singh, Raghurāj Singh and Rangurāj Singh riding on horseback among torchbearers, dancers, etc. Line drawing with colour washes.
Rajasthani school: Kotah: about 1800 A.D.
Size: 24.8 × 74.7 cm.
Lent by J. C. French, Worthing, Sussex.
- 488** (556) A hunting scene: the principal figure, a Raja, seated on a wooden platform with a lady beside him. He fires a matchlock while many other men on horse and foot armed with matchlocks, bows, swords and lances, slaughter boars and deer.
A partly coloured sketch probably preparatory to a wall-painting. Heavily creased.
Rajasthani: Būndi: about 1800 A.D.
Size: 33 × 54 cm.
Lent by Indian Museum, Calcutta (14185).
- 489** (568) Maharaja Takhat Singh (1752–3 A.D.) of Jodhpur on a garden terrace with ladies and two musicians. Behind is a mass of foliage with an empty pavilion in the centre.
Rajasthani: Jodhpur: early 19th century.
Lent by Sardar Museum, Jodhpur (No. 29).
- 490** (561) Mughal Prince on horseback with two attendants on foot, one carrying a large fan, moving to the left. Probably intended for Dara Shikoh.
Rajasthani school: about 1700 A.D.
Size: 31.5 × 47 cm.
Lent by H.H. the Maharaja of Udiapur (20–178).
- 491** (519, 520 and 525) Three paintings of *Ragmāla* subjects with text in a panel at the top.
(a) 519. Krishna and Rādhā together.
(b) 520. Rādhā seated on a bed in a palace talking to Krishna's messenger.
(c) 525. Krishna and Rādhā.
Rajasthani: early 19th century.
Size: 30.7 × 17.5 cm.
Lent by Archæological Museum, Gwalior (Nos. 45–62, 38, 125, 147).
Painted in very strong colouring with much gold in the sky.
- 492** (521) A lady seated in a garden listening to the messenger (Dutikā) from her lover. A Nayakā subject.
Rajasthani: early 19th century.
Size: 18.3 × 19.3 cm.
Lent by Archæological Museum, Gwalior.
- 493** (524) An Army on the March: perhaps a scene from the *Mahābhārata*. Drawing.
Rajasthani: about 1800 A.D.
Size: 30 × 21.5 cm.
Lent by Kasturbahi Laibhai, Ahmadabad (10.2.2096).
- 494** (526 and 527) Two paintings from an album.
(a) 526. Woman and peacock.
Reproduced: I. Stehoukine, *La Peinture Indienne*, 1931, Pl. LXXX b.
(b) 527. Wives of the Mathura Brahmans bringing food to Krishna.
Rajasthani: about 1800 A.D.
Size: 19.8 × 15 cm.

Painting

- Lent by Bodleian Library, Oxford. (Douce collection).
- 495** (554) Hindola Rāga: the swing.
Rajasthani: 2nd half of the 18th century.
Size: 28.4 × 20 cm.
Lent by Bodleian Library, Oxford. (Douce collection).
- 496** (595) Manuscript of the story of Sakuntalā.
Rajasthani: about 1800 A.D.
Size: 23.6 × 15.2 cm.
Lent by Raja Pratap Singh, Rao Bhonsale of Nagpur.
- 497** (588) Portrait of Mahārānā Fateh Singh of Udaipur (1884–1930 A.D.)
Rajasthani: early 20th century.
Size: 42 × 29.5 cm.
Reproduced: *Burlington Magazine*, Vol. 48, No. 274; Jan., 1926, Pl. II, c.
Lent by Mrs. C. M. Villiers Stuart, King's Lynn, Norfolk.
- 498** (466) Srī Nāthajī and worshippers. A very large version of this subject on paper.
Rajasthani school: Udaipur, about 1840 A.D.
Size: 145 × 92 cm.
Described and reproduced by H. Goetz in *Bulletin of the Baroda State Museum*, Vol. I, Pt. 2, pp. 44–5. No. 6 and Pl. A, 1945.
Lent by State Museum, Baroda.
- 499** (522 and 536) Double picture on cloth of two groups, each of six milkmaids (gopis) carrying waterpots on their heads, facing one another. In the original composition a figure of Krishna must have appeared in the centre.
Rajasthani: attributed to Kishangarh, about 1830 A.D.
Size of each picture: 190 × 137 cm.
Described and reproduced by H. Goetz, *Bulletin of the Baroda State Museum*, loc. cit., p. 46 and Pls. D.E. (as Jodhpur, c. 1820).
Lent by State Museum, Baroda.
- 500** (584) Rājā Sawai Jagat Singh of Jaipur (1803–1818 A.D.) riding on an elephant with a mahout seated behind him.
Rajasthani school: Jaipur: early 19th century.
Size: 49 × 37 cm.
Lent by H.H. the Maharaja of Jaipur.
- PLATE 96.
- 501** (580) Portrait of Maharāja Jawān Singh of Udaipur (1828–38 A.D.)
Rajasthani school: Udaipur: 2nd quarter of 19th century.
Size: 29 × 19.5 cm.
Lent by Archæological Museum, Gwalior.
- 502** (572) Maharaja Takhat Singh of Jodhpur (1752–3 A.D.) in a garden pavilion. The month of March in a *Bāramasā* series.
Rajasthani school: Jodhpur: mid 19th century.
Size: 34.8 × 25 cm.
Lent by Sardar Museum, Jodhpur.
- 503** (586) A Court-Dancer of Rajasthan, standing in a dance pose, facing right in profile.
Rajasthani school: about 1840.
Size: 24 × 18 cm.
Lent by Archæological Museum, Gwalior.
- 503A** (1306) A Raja of Udaipur, probably Sangram II (1710–34 A.D.) receiving a European delegation. A painting on cotton.
Rajasthani school: Udaipur, about 1720 A.D.
Size: 148 × 125 cm.
Lent by Victoria and Albert Museum (I.S.09137).
The delegates are probably French, but no record of the occasion has been found. For the standard of Udaipur, a disc of black felt with a plate of gold representing the sun with centre, upon a pole. See Tod, II, pp. 659–60.

Painting

PAHARI SCHOOLS

- 504** (607) Krishna attended by the wives of the Mathura brahmans who give him betel nuts. Rādhā seated at his feet holding a lotus. Full colours on a green ground. Red margins. Basohli school: end of the 17th century. Size: 19 × 18 cm. Reproduced: *Rupam*, Jan., 1925. L. Heath, *Select examples of Indian Art*, 1925, Pl. VIII. O. C. Gangoly, *Masterpieces of Rajput Painting*, 1927, Pl. XX. J. C. French, *Himalayan Art*, 1931, Pl. I. Exhibited: Wembley, 1924, No. 45. Burlington Fine Arts Club, 1931, No. 172. Lent by J. C. French, Worthing, Sussex.
- 505** (628) An illustration to the *Rasamanjarī* of Bhānu Datta: a Raja with two ladies. Signed by the painter Viradatta son of Ujjvaladatta. Basohli school: about 1690 A.D. Size: 20 × 18.2 cm. Reproduced: Ajit Ghose, *Rupam*, No. 37, Jan., 1929. Basil Gray, *Rajput Painting*, 1948, Pl. I. Lent by Victoria and Albert Museum.
- 506** (606) Krishna and Rādhā: he is seated on a carpet; she is about to extinguish the hanging lamp. Basohli school: early 18th century. Size: 28.5 × 20 cm. Lent by Bharat Kala Bhavan, Benares (No. 328). Connected by the architecture with No. CCCIX in the Boston Museum of Fine Arts Collection (*Catalogue of the Indian Collections*, V, Pl. XCVI) and also with a miniature in the Ajit Ghose collection (*Rupam*, No. 37, Pl. III, Fig. 9). PLATE 100.
- 507** (623) Punkī Rāginī (Punyakī) of Bhairava-rāga (Mentioned in R.A.S.B. Ms. No. 1195). A lady seated with a chauri bearer behind her in a balcony, two Brahmāns below. Red background and yellow border. Basohli school: about 1700 A.D.
- Size: 17.5 × 16.5 cm.
Lent by Dr. Alma Latifi, C.I.E., Bombay.
- 508** (612) *Parvasī Pātī*, the man who loves the wife of another, seated alone recalling her to himself. A Nayikā subject. Basohli: about 1700 A.D. Size: 16.5 × 28 cm. Lent by Central Museum, Lahore (K.31). The subject is the same as Boston M.F.A. 17.2784 (Coomaraswamy, *Catalogue*, Pt. V., No. CCCV, Pl. XCIV) which is described as *Upa-pātī*. Said by S. N. Gupta, *Catalogue of Paintings in the Central Museum, Lahore*, 1922, p. 131, to be an illustration to Bhānu Datta's *Rasa Manjarī*. PLATE 97.
- 509** (615) *Vāsaka-sajjikā*: a lady receiving her lover. 'She who waits by the bed'. A Nayikā subject. Yellow ground with red border. Basohli school: about 1700 A.D. Size: 16.5 × 27.5 cm. Lent by Dr. Alma Latifi, Bombay. PLATE 99.
- 510** (616) The infant Krishna with his family. The central feature is a high backed white chair covered with arabesque patterns: the costumes are of Mughal type of the Shāh Jahān period. Olive green ground. Basohli school: about 1700. Size: 19.9 × 18.4 cm. Lent by Municipal Museum, Allahabad (No. 856).
- 511** (619) Devi enthroned in a pavilion, four-armed holding sword, bowl, *trisūla*, and book; tigers crouching beneath her throne. She is waited upon by other gods, including Krishna, Brahmā, and a rāksasa. Three musicians on a smaller scale on the left. Tall trees in the background, full of birds. In bright colours on a greenish-yellow ground. Basohli school: probably about 1730 A.D. Size: 17.5 × 28.5 cm. Lent by Kasturbhai Laibhai, Ahmadabad.

Painting

- 512 (625) The toilet of Rādhā: a beauty arranging her hair after a bath before a mirror held by a maid, while a second maid dries her leg, kneeling beside her. All three have exceptionally large eyes.

Basohli school: early 18th century.

Size: 20.2 × 14.5 cm.

Lent by Lady Rothenstein, Stroud, Glos.

- 513 (608) Two paintings from a series of *Nāyikā* illustrations, with red borders.

- (a) The lady preparing to receive her lover. She has hung up garlands and is arranging her hair. PLATE 98.
- (b) The shy bride is conducted to her husband by attendants. He is seated in front of a couch. PLATE 98.

Basohli school: about 1720.

Size: 17 × 27 cm.

Lent by Central Museum, Lahore.

- 514 (605) Five paintings of *Nāyikā* subjects, illustrating different emotional situations of pairs of lovers.

- (a) The lady listening to her confidante who brings a message from her lover. PLATE 97.
- (b) The expectant heroine: a lady who has hung up garlands waiting for her lover in a bed chamber.
- (c) Sick in love: the lady disconsolately sitting on a carpet outside her house.
- (d) Lovers quarrelling: the heroine stands with head turned away, while the lover lays his hand on her arm.
- (e) The heroine goes out to meet her lord who is arriving carrying a large fan. PLATE 99.

Basohli school: about 1720.

Size: about 17 × 27.5 cm.

Lent by Kasturbhai Laibhai, Ahmedabad.

- 515 (622) Portrait of a Rājā, seated, apparently blind, leaning against a large cushion. Red margins.

Basohli school: early 18th century.

Size: 14.5 × 12 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

The inscription in the upper margin is not legible. It appears to start: 'srī-Ban Sīh' or 'sri-Bal Sīh'. PLATE 106.

- 516 (634) Portrait of a Raja, smoking a huqqa, seated on a carpet, with two youths in attendance.

Kulū or Basohli: mid 18th century.

Size: 21 × 28.8 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

The inscription is said to read 'Jai Singh', which might mean Jai Sing of Kulu (1731-42), but only the 'j' is clearly legible. PLATE 105.

- 517 (635) Portrait of a Hill Raja seated on a carpet, smoking a huqqa, attended by two youths, one holding a garland and chauri, the other looking after the huqqa bowl.

Basohli school: mid-18th century.

Size: 16 × 25.5 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

The Raja is represented on a much larger scale than his attendants. In style it resembles No. 516.

- 518 (614) Sankavāraṇ Rāginī: Krishna lying on a bed representing a bridegroom to whom a shy bride is led in by a friend (the *duṭikā*).

Basohli: about 1700 A.D.

Size: 19 × 28.5 cm.

Lent by Municipal Museum, Allahabad.

No inscription, but see O. C. Gangoly, *op. cit.*, Pl. CX, c. PLATE 107.

- 519 (641) Trivanī Rāginī. A lady clasping the trunk of a plantain tree, she is attended by two musicians and a huqqa bearer. Very high horizon.

Pahari: probably Basohli: about 1750 A.D.

Size: 21 × 11.5 cm.

Lent by Bharat Kala Bhavan, Benares.

Painting

The examples given by O. C. Gangoly, *Ragas and Raginis*, Pl. LXLII, show the lady alone by the plantain.

PLATE 104.

Basohli school: about 1750, or later.

Size: 18 × 27.3 cm.

Lent by Central Museum, Lahore (E.108).

- 520 (632) Virahini: a painter hurrying to Rādhā with a picture of the absent Krishna. She is with a companion outside the house. On the right a large tree.

Pahari: probably Basohli: about 1750 A.D.

Size: 20.1 × 27.6 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

- 524 (627) Lovers feeding deer. Storm clouds overhead.

Pahari: perhaps Basohli: about 1750.

Size: 21 × 14 cm.

Lent by Lady Rothenstein, Stroud, Glos.

- 521 (611) Krishna and Rādhā seated together in the groves beside the Jumna playing on a vina and a pipe. The trees are full of birds including peacocks.

Pahari: Basohli school: about 1730-50.

Size: 22.5 × 16 cm.

Lent by Central Museum, Lahore (I.193).

PLATE 101.

- 522 (609) Three paintings with beetle wing case enhancement, illustrating poems on *Krishna-līla* themes. Red borders.

- (a) Krishna with four gopis; he is four-armed and embraces two of the girls, one presents betel nuts and lotus flowers to him. Bees hover round them and a grove of trees is behind.

PLATE 102.

- (b) Krishna and Rādhā as lovers on a bed of leaves: he plays with her girdle.

PLATE 102.

- (c) The trysting place: Krishna seated on a bed of leaves awaiting Rādhā, who is shyly approaching, encouraged by a friend.

Basohli school: probably 1730 A.D.

Size: 16.5 × 25.5 cm.

Lent by Central Museum, Lahore (I.117 etc.)

- 523 (610) Sita carried through the air by Rāvana, throws down her shoe to Hanumān who is seated on the mountains with his monkey subjects. An illustration to the *Rāmāyana*. Painted on yellow ground with narrow line of blue sky at the top.

- 525 (620) Portrait of a Hill Raja, seated smoking. Pahari: probably Chamba school: mid-18th century.

Size: 23 × 16.2 cm.

From the collection of Major-General G. McAndrew, Superintendent of Chamba, 1872-4.

Lent by W. B. Manley, Guildford, Surrey.

The portrait is uninscribed, but resembles rather closely another portrait reproduced in Coomaraswamy, *Rajput Painting*, II, Pl. XXXIV(B), (as Jammu, 18th century).

PLATE 106.

- 526 (633) A Hill Raja seated smoking a huqqa. He is dressed in white and holds a handkerchief in his right hand; he wears a short beard. Vermilion background with crimson borders.

Basohli school: mid-18th century.

Size: 18 × 14.6 cm.

Lent by J. C. French, Worthing, Sussex.

The inscription at the top has not been deciphered.

- 527 (630) Portrait of a Hill Raja kneeling and shooting an arrow from a bow. He wears slippers and has a quiver full of arrows at his waist. He wears side whiskers and moustache but no beard.

Pahari: 3rd quarter of the 18th century.

Size: 20.6 × 16 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

- 528 (631) Kedārikā Rāgini: a lady wringing out her hair after bathing. She is also shown in three

Painting

positions swimming, supported by a pitcher, as was Sohni in the story.

Pahari: Basohli school: about 1750–60 A.D.

Size: 22 × 13 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

PLATE 104.

- 529** (636) A Raja seated with five pet deer. Inscribed.

Pahari: Basohli school: about 1760 A.D.

Size: 15.3 × 15.6 cm.

Lent by Kasturbhai Laibhai, Ahmedabad.

- 530** (670) The Alliance between Rāma and Sugriva before Lankā: a scene from the Rāmāyāna.

Pahari: mid-18th century.

Size: 54 × 76 cm.

Reproduced: O. C. Gangoly, *Masterpieces of Rajput Painting*, 1926, Pl. XV. J. C. French, *Himalayan Art*, 1931, frontispiece in colour. Lent by J. C. French, Worthing, Sussex.

Acquired at Haripur, in the Kangra Valley, the old home of the Rajas of Guler. 12 other illustrations to the Rāmāyana on a similar scale are in the Museum of Fine Arts, Boston (*Catalogue of the Indian Collection*, Vol. V, pp. 78–82) Coomaraswamy states (*Rajput Painting*, I, p. 17) that they were acquired from an Amritsar dealer. The style is not Kangra as we know it but resembles Chamba or perhaps Kulu.

- 531** (618) After the bath: a lady seated on a throne with feet in the shape of boar's heads, smoking a huqqa, the bottle of which is held by a maid still in a large water tank, as are two others holding mirror and tray. On the left two others seated holding muslin dress and a flask; in the centre is a stylised tree. Painted in full colours on a dark purple ground with the addition of beetle-wing-case.

Basohli school: about 1750 or later.

Size: 17.5 × 21.7 cm.

Lent by Municipal Museum, Allahabad (No. 90).

- 532** (617) A love scene: Krishna and Rādhā seated on a carpet on a terrace. In full colours with beetle-wing-case enrichment, on an olive-green ground. Streaks of blue and white clouds at the top. Considerably damaged.

Basohli school: after 1750 A.D.

Size: 20.6 × 27 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

- 533** (621) A Raja seated speaking with three ladies who are seated before him, in a pavilion with carpeted floor: a fourth lady approaches from behind him on the right. On the left is a garden with flowering tree, under a pale blue sky. Probably an illustration to a story but without text.

Kangra school: about 1780.

Size: 19 × 28.5 cm.

Lent by Municipal Museum, Allahabad (No. 884).

- 534** (640) Todī Rāginī: a lady charming deer by playing on the vina.

Pahari: Kulu school: early 18th century.

Size: 16.4 × 9.4 cm.

Reproduced: O. C. Gangoly, *Ragas and Raginis*, 1934, Pl. XVII(B). J. Irwin, *Studio*, Feb. 1948, Pl. XII.

Lent by Indian Museum, Calcutta (S. 160, Reg. No. 478).

- 535** (642) A lady smoking a huqqa after the bath. She stands on a stool and is waited on by a maid. Very high horizon.

Pahari: probably Kulu: about 1750 A.D.

Size: 15.2 × 10 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

PLATE 100.

- 536** (647) Krishna and Rādhā among trees. A hieratic picture, representing them each holding a lotus and apparently seated on the

Painting

branches of trees—in an unnaturalistic way. Very high horizon and stormy sky. Red border.

Kulu school: early 18th century.

Reproduced: J. C. French, *Himalayan Art*, 1931, Pl. II.

Size: 17.1 × 11.4 cm.

Lent by J. C. French, Worthing, Sussex.

Obtained by Mr. French from the Rai of Rupī in the Kulu valley. A similar style was also practised in the neighbouring Mandī state (cf. J. C. French, *op. cit.*, Pl. IV, a portrait of Sidh Sen of Mandī, 1684–1727).

- 537 (738) A Rani with two attendants in a garden. She stands smoking a huqqa. The horizon is so high as to show only a narrow band of sky. A monumental composition in sombre colouring. The right side is damaged by damp. Kulu or Mandī school: mid-18th century.

Size: 20.3 × 19.2 cm.

Lent by State Museum, Baroda (No. 1523).

PLATE 103.

- 538 (650) Krishna swallowing the forest fire which threatened the herdboys and their cows. Yellow background. Blue border.

Pahari: probably Chamba: late 18th century.

Size: 17.4 × 27 cm.

Lent by J. C. French, Worthing, Sussex.

A Basohli school version of this subject is reproduced by K. Khandalavala, *Indian Sculpture and Painting*, Pl. X. It is natural to find a later version produced at Chamba, where this painting was acquired.

PLATE 115.

- 539 (651) Lady seated listening to music, with four attendants. Yellow ground with red border.

Pahari: probably Chamba: late 18th century.

Size: 21.5 × 25 cm.

Exhibited British Empire Exhibition, Wembley, 1924, No. 71.

Lent by J. C. French, Worthing, Sussex.

Acquired with No. 538 at Chamba.

- 540 (737) A Raja seated on the gaddi giving audience to a minister. An attendant holding peacock chauri.

Pahari: probably Chamba: about 1800 A.D.

Size: 20 × 28.2 cm.

Lent by W. B. Manley, Guildford, Surrey.

Formerly in the collection of Major-General

G. MacAndrew, Superintendent of Chamba,

1872–74.

PLATE 105.

- 541 (639) Two miniatures from a series of illustrations to the *Harivamsa*.

(a) Krishna intervenes at the wedding of Rukminī to King Sisupāla at the court of Bhīṣnaka of Vidarbha and claims her for himself.

Pahari: Chamba school: about 1800.

Size: 13 × 18.5 cm.

Lent by Central Museum, Lahore (I.82.84).

- 542 (629) Portrait of Raja Isvarī Sen of Mandī (1788–1826 A.D.) An unfinished miniature showing him seated smoking, with chauri bearer behind him.

Pahari school: about 1820 A.D.

Size: 23.1 × 16.3 cm.

Lent by Central Museum, Lahore (D.70).

Isvarī Sen succeeded to the gaddi at the age of 4.

- 543 (646) Raja Balwant Singh entertained by musicians at night. He is seated on a throne, smoking, facing an orchestra of nine men and women behind whom stands a torch bearer. Above the roof of the pavilion in which they are seated the moon can be seen. An inscription at the top states that it was drawn by Nensukh of Jasrotā on the 30th of the month Jeth of the Vikramjīt 1805 (1748 A.D.), on the day that Mīr Mannu came to Lahore having won victory over the Pathāns in battle.

Pahari school: 1748 A.D.

Size: 21 × 30.2 cm.

Lent by Central Museum, Lahore (G.34).

Painting

- 544 (638) Two illustrations to the story of Madhu and Mālātī.
 (a) The young Madhu seated with his bow beside lake Rāma-sarivara waiting to get sight of Mālātī who comes to draw water with other maidens.
 (b) The marriage of Madhu and Mālātī.
 Pahari: probably Chamba: about 1800 A.D.
 Size: 13 × 17 cm.
 Lent by Dr. Alma Latifi, C.I.E., Bombay.
 These illustrations have been identified as coming from a manuscript of *Madhu-Mālātī* by comparison with the description and illustrations of Pandit Keshava Prasad Misra's article on this subject in *Rupam*, No. 33-34, 1928, pp. 9-11.
- 545 (649) Krishna and Rādhā seated in the groves by the Jumna attended by gopis and gopas.
 Pahari: Chamba school: early 19th century.
 Size: 15.8 × 21.5 cm.
 Lent by Bharat Kala Bhavan, Benares.
- 546 (643) The shy bride. Krishna reclining on a couch among flowering trees by the Jumna: Rādhā standing with her head turned away.
 Pahari: Chamba school: about 1800 A.D.
 Size: 17.4 × 23.6 cm.
 Lent by Kasturbhai Laibhai, Ahmedabad (4-1.1334).
 The foliage and water are in the Chamba convention. PLATE 107.
- 547 (662) Krishna sheltering Rādhā from the rain under an umbrella: they are surrounded by cows.
 Kangra school: late 18th century.
 Size: 17 × 21.7 cm.
 Reproduced: *Picture Post* (in colour).
 Lent by Central Museum, Lahore (I.127). COLOUR PLATE C
- 548 (715) The unveiling of Draupadī. The blind King Dhritarātra seated among the Kurus while the five Pāndavas sit in anger in the left foreground. An unfinished illustration to the *Mahābhārata*.
 Kangra school: late 18th century.
 Size: 28 × 38.2 cm.
 Reproduced: Coomaraswamy: *Rajput Painting*, 1916, Pl. XXXVI.
 Lent by Lady Rothenstein, Stroud, Glos.
- 549 (700) Krishna and Radhā with cattle. Drawing, slightly coloured.
 Kangra: late 18th century.
 Size: 17 × 23.1 cm.
 Lent by Dr. Alma Latifi, C.I.E., Bombay.
- 550 (677) A young Raja with eight courtiers, four on either side, seated in durbar; unfinished, partly coloured, partly in line.
 Kangra school: about 1790 A.D.
 Size: 14.8 × 21.5 cm.
 Lent by Executors of late P. C. Manuk.
- 551 (730) Krishna on the swing, sporting with the herdboys (gopas).
 Kangra school: about 1780 A.D.
 Size: 24.9 × 15.7 cm.
 Lent by Diwan Bahadur R. K. Jalan, Patna. PLATE 110.
- 552 (654) Siva and Parvatī standing by the bull Nandi under a tree. He is in the guise of an ascetic, wearing only a cache-sexe, with hair hanging below the waist. Parvatī is dressed in Rajput costume and offers him two bowls of milk. Gold background.
 Kangra school: late 18th century.
 Size: 18.5 × 12.5 cm.
 Lent by Central Museum, Lahore (E.47). PLATE 113.
- 553 (728) Siva and Parvatī in the mountains with their children Ganesa and Karttikeya, on Kailasa. Peacock and other birds in the foreground. Parvatī's skirt is golden brocade. Plain blue border.

Painting

Kangra school: about 1790.

Size: 26.8 × 19.4 cm.

Reproduced: Basil Gray: *Rajput Painting*, 1948, Pl. VIII.

Lent by J. C. French, Worthing, Sussex.

- 554 (716) Siva and Parvatī with their children on Kailasa. A composition similar to the last but in more open country. A truly domestic scene: Siva holds a large needle while Parvatī is engaged in making a necklace of human heads which she is threading like beads.

Kangra or Garhwal: about 1800 A.D.

Size: 27 × 18.2 cm.

Lent by Executors of the late P. C. Manuk. Attributed in the P. C. Manuk Catalogue (1913) to the school of Mola Ram (p. 9, No. 68).

- 555 (671) The Holī festival: on the one side Krishna and the herdboys and on the other Rādhā and the gopis. Each party is provided with red liquid and syringes which they are squirting into the air: and with musical instruments. The youthful Krishna is garlanded while Rādhā waits submissively for his attention.

Kangra school: about 1780 A.D.

Size: 17 × 25.2 cm.

Reproduced: O. C. Gangoly: *Masterpieces of Rajput Painting*, 1927, Pl. XLVII.

Lent by Executors of the late P. C. Manuk.

- 556 (659) The Toilet of Rādhā: she is seated on a low stool after the bath looking over her shoulder into a mirror held by a maid: a second holds cosmetic bottles and clothes. In the background is a brilliant red curtain.

Kangra school: about 1800.

Size: 19.2 × 12 cm.

Reproduced: O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. XXXVIII.

Lent by Indian Museum, Calcutta (S.639, Reg. No. 596).

Coomaraswamy, *Rajput Painting*, 1916, Pl. LXXII, (1) is a simplification of this composition, omitting the subsidiary figures and the mirror.

- 557 (663) The Court of Rāma: he is seated on his throne in his palace receiving the homage of the leaders of the Bear and Monkey army after the rescue of Sita from Lankā. In the foreground the elephants and their mahouts also giving a royal salute. At the top men erecting an awning and sprinkling water on the roof of the palace.

Kangra school: end of the 18th century.

Size: 32.3 × 22 cm.

Lent by Asutosh Museum, Calcutta.

PLATE 114.

- 558 (655) Krishna and Rādhā seated together under a tree in moonlight outside the city of Mathura. He is playing on the flute: on the left can be seen a procession of the wives of the Brāhmins bringing food to Krishna. In the foreground a lotus pool. The whole is bathed in silvery light.

Kangra school: about 1800 A.D.

Size: 18.2 × 13.8 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

PLATE 109.

- 559 (711) Rādhā or Rukminī: the heroine. Half length in profile to left, in an oval, holding up a rose in her right hand. Unfinished: with halo behind her head.

Kangra school: late 18th century.

Size: 21.7 × 14.5 cm.

Lent by Indian Museum, Calcutta (S.635, Reg. No. 14147).

- 560 (705) Krishna consoling his sister Subhadrā after the death of her son Abhimanyu, killed in battle with the Kauravas in the great 18 days' battle. An illustration to the *Mahābhārata*. Elaborate exercise in perspective,

Painting

with the figures arranged in interlacing movement.

Kangra school: end of the 18th century.

Size: 32.2 × 43.5 cm.

Lent by Central Museum, Lahore (E.58).

PLATE I I 2.

- 561** (657) Rādhā as a beauty: head and shoulders in an almost circular frame, the corners filled with decoration in white on a blue ground.

Kangra school: late 18th century.

Size: 17 × 12.6 cm.

Reproduced in colour: *Harper's Magazine*, December, 1947.

Lent by Kasturbhai Laibhai, Ahmadabad (4-1-1346).

- 562** (732) Rādhā and Krishna standing under a flowering tree.

Kangra: late 18th century.

Size: 22.5 × 13.6 cm.

Reproduced: O. C. Gangoly, *Rupam*. No. 40 (c. 1675).

Lent by Bharat Kala Bhavan, Benares.

PLATE I 08.

- 563** (680) The Messenger's arrival: Rādhā conversing with the dutikā.

Kangra school: about 1800 A.D.

Size: 27.3 × 17.4 cm.

Reproduced: H. Goetz, *Jahrbuch der Asiatische Kunst*, Bd. II, p. 52, No. 25, Taf. 56, Abb. 9.

Lent by Lady Rothenstein, Stroud, Glos.

PLATE I 08.

- 564** (656) Dhritarāshtra, father of the Kurus. An illustration to the Mahābhārata. A fine fragment.

Pahari: Kangra or Punch: late 18th century.

Size: 18.8 × 15.7 cm.

Lent by Central Museum, Lahore (E.14).

- 565** (684) Krishna sporting with the gopas. He plays the flute while they tease the peacocks and swans in meadows beside the Jumna. A fragment.

Kangra school: late 18th century.

Size: 21.4 × 20.2 cm.

Lent by Bharat Kala Bhavan, Benares.

PLATE I I I.

- 566** (701) A Raja entertained by dancing girls. He is seated under a canopy with attendants. Two girls are dancing, while a third stoops to tie bells round her ankle. Behind are musicians and torchbearers standing. Line drawing.

Kangra school: about 1800 A.D.

Size: 20.2 × 27.1 cm.

Reproduced: S. N. Gupta: *Catalogue of Paintings*, 1922, Pl. XIV.

Lent by Central Museum, Lahore (J.21).

The features of the Raja resemble those of Raja Sansar Chand of Kangra (1776-1824) but the drawing may illustrate a romance.

- 567** (699) Dalliance of Rādhā and Krishna: line drawing of great fineness. In the background an architectural vista: in the foreground a bed.

Kangra school: early 19th century.

Size: 25.2 × 16.9 cm.

Lent by Central Museum, Lahore (J.11).

- 568** (731) Caricature of Vaishnava saints. Drawing in line and light colour, inscribed with the names of Prem Dās, Gharib Dās, Tulsi Dās, Kesur Singh, Rāj Singh and Rām Singh.

Lahore school: late 18th century.

Size: 18.5 × 27.1 cm.

Reproduced: Coomaraswamy, *Indian Drawings II*, 1913, Pl. XXI, *Rajput Painting*, 1916, II, Pl. XXXV(B) (as Jammu). S. N. Gupta, *Catalogue of Paintings*, 1922, Pl. XI (as Kangra).

Exhibited: Burlington Fine Arts Club, 1931, No. 305.

Lent by Central Museum, Lahore (J.36).

- 569** (733) Vālmikī teaching the Rāmāyana to Kusa and Lava in the Himalayas. Light colours.

Painting

- Kangra school: about 1780.
Size: 14.7 × 23.5 cm.
Reproduced: B. Gray, *Rajput Painting*, 1948, Pl. IX.
Lent by Executors of the late P. C. Manuk.
- 570 (740) Krishna visiting Rādhā. Attributed to Mola Rām (1743–1833 A.D.)
Garhwāl: about 1800 A.D.
Size: 22.6 × 15.2 cm.
Reproduced: *Roopa-Lekha*, No. 3, July, 1929, p. 34.
Lent by Mukandi Lal, Garhwāl.
- 571 (706) Two girls bringing offerings of fruit to a shrine.
Pahari: late 18th century.
Size: 17.5 × 13.8 cm.
Lent by J. C. French, Worthing, Sussex.
- 572 (735) Portrait of Maharaja Kharak Singh (1839–1840 A.D.) seated.
Sikh school: Lahore: about 1840 A.D.
Size: 26 × 21 cm.
Reproduced: H. Goetz, *Jahrbuch der Asiatischen Kunst*, 1935, p. 57, No. 40, Taf. 63.
L. Heath, *Examples of Indian Art*, 1935, Pl. X.
Lent by Lady Rothenstein, Stroud, Glos.
- 573 (676) Alā ud-dīn in camp before Ranthambhor fort. An illustration to the romance *Hamir-hath*.
Kangra school: early 19th century.
Size: 21 × 31.4 cm.
Lent by Dr. Alma Latifi, Bombay.
For this story see H. Shastri in *Journal of Indian Art*, No. 132, 1916.
- 574 (613) A nobleman seated listening to musicians in a mango grove; he holds a blue umbrella over his head; a basket of fruit is in front of him and three bearded men playing on the vina and drum, seated on a striped carpet. A low parapet behind.
- Pahari school: about 1800.
Size: 25.1 × 20.7 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
This drawing is hard to place; it is of good quality and there is strong Mughal influence especially in the figures: the colouring is gay but flat. Possibly it should be ascribed to Central India in which case the date would be nearer 1750.
- 575 (702) The irate Rādhā punishing Krishna for stealing butter and teasing the gopis. The surface is damaged and the painting falling away.
Kangra school: about 1800 A.D.
Size: 16.5 × 20.6 cm.
Lent by Indian Museum, Calcutta (S.682, Reg. No. 13147).
Perhaps by the same hand as Coomaraswamy, *Rajput Painting*, II, Pl. LIX(A).
- 576 (714) Rādhā and Krishna sheltering under one cloak in a storm: the other gopas seeking shelter under trees and leaves.
Kangra school: about 1800 A.D.
Size: 22.6 × 18.6 cm.
Somewhat oxidised and damaged on the right side.
Lent by Diwan Bahadur R. K. Jalan, Patna.
In spite of its damaged state it is possible to say that this painting is superior in sensibility, draughtsmanship and colouring to the better-known version, now in the Museum of Fine Arts, Boston. (Coomaraswamy, *Rajput Painting*, 1916, II, Pl. LVIII; *Boston, Catalogue of the Indian Collections*, V, No. CCLXXI, Pl. LXXXI; O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. XLIII, in colour). This was originally published by Coomaraswamy and Gangoly as Kangra work but afterwards, in 1926, as of the Garhwāl school. The vessels in the foreground do not appear in the Boston version which is otherwise similar in composition, but the expression of the principal figures is quite different. PLATE III.

Painting

- 577 (709) Rādhā and Krishna sheltering under one cloak. Another version of the same composition as 576. The foliage and flowers more conventional and the storm clouds reduced to a pattern.

Kangra school: early 19th century.

Size: 22 × 16 cm.

Lent by Central Museum, Lahore (I.127).

- 578 (685) Nāyikā Suklabhisārikā: Rādhā as the heroine walking through the forest at night to visit her lover, Krishna: here seen seated in a palace upper-room.

Garhwāl school: about 1800 A.D.

Size: 25.8 × 20.8 cm.

Lent by Bharat Kala Bhavan, Benares.

PLATE 109.

- 579 (713, 718, 720 and 723) Four illustrations to the *Mārkanḍeya Purāna*.

(a) 713. The sage Mārkanḍeya greeted by King Suratha and Samādhī.

(b) 718. Mārkanḍeya seated outside his hermitage, instructing Suratha.

(c) 720.

(d) 723. Vishnu reclining on Sesha and killing asuras Madhu and Kaitabha in the ocean.

Kangra or Garhwāl: early 19th century.

Size: 16.8 × 26.3 cm.

Lent by Central Museum, Lahore (E.145, 146, 149, 199).

57 paintings of this series are in the Lahore Museum. The text of the *Purāna* is written on the reverse of the pictures.

- 580 (679) Sita at her toilet in the palace of Ayodhyā. Outside the room in which six maids wait on her, two musicians are seated playing on the *tablā* and *vina*.

Kangra school: early 19th century.

Size: 20.3 × 30.5 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

- 581 (683) Rādhā as a gopi leaving a city with water vessel on her head: a marble fountain in the left foreground.

Kangra school: early 19th century.

Size: 22.3 × 14.6 cm.

Lent by Municipal Museum, Allahabad (No. 456).

- 582 (667) Krishna charming the milkmaids with his pipe playing. They follow him in the moonlight into a garden where a fountain is playing.

Kangra school: early 19th century.

Size: 20.5 × 27 cm.

Lent by Central Museum, Lahore.

- 583 (648) Yasoda suckling the infant Krishna, lying on a couch under a canopy on a terrace on which a striped carpet is spread.

Kangra school: early 19th century.

Size: 14.3 × 23.2 cm.

Lent by Bharat Kala Bhavan, Benares.

PLATE 117.

- 584 (674) Lovers resting in the country on a moonlit night; probably Baz Bahādur and Rupmati. Their horses stand on the left. Distant view of a lake with mountains beyond.

Kangra school: about 1800 A.D.

Size: 26.5 × 18.2 cm.

Lent by Kasturbhai Laibhai, Ahmadabad.

This is certainly related to the well-known composition in the Boston Museum (Coomaraswamy *Rajput Painting*, Pl. LXV. O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. XXXII, in colour) in which the figures are Siva and Parvati, but the grouping and landscape similar. The present drawing is probably the later of the two.

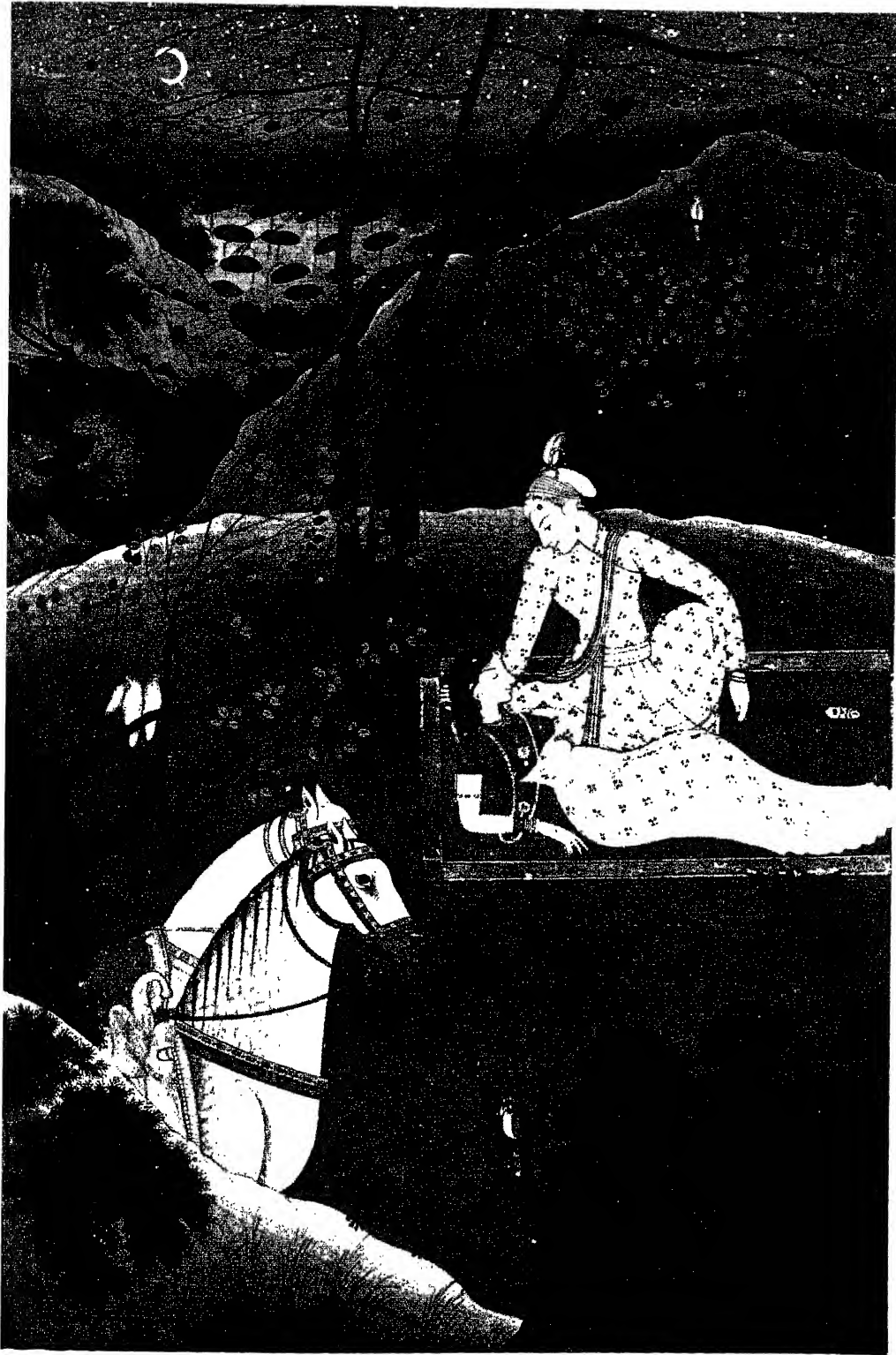
COLOUR PLATE D

- 585 (673) Krishna and Balarāma wrestling with the champion wrestlers at the court of King Kansa at Mathura. In the foreground Krishna breaking the tusk of an elephant which the

Painting

- king loosed against him. An illustration to the *Harivamsa*.
Kangra school: about 1800 A.D.
Size: 20.8 × 27.5 cm.
Lent by Executors of the late P. C. Manuk.
- 586** (704) Rādhā holding a calf on a string beside a cow. An unfinished sketch to which it was probably intended to add the figure of Krishna milking the cow. (Cf. The miniature at Munich, reproduced by H. Goetz in *Münchener Jahrbuch des Bildenden Kunst*, Bd. 13, Heft 2, 1923, p. 77, Abb. 8).
Kangra school: early 19th century.
Size: 11 × 24 cm.
Lent by Indian Museum, Calcutta (S.575, Reg. No. 594).
- 587** (725) Krishna as a little boy punished by his foster-parents, Nanda and Yasoda, for upsetting the milk churn and spilling the milk. His companions run away left and right. Four milkmaids also scolding him.
Kangra school: about 1800 A.D.
Size: 25 × 29.5 cm.
Lent by F. B. Pendarves Lory, C.I.E., Andover, Hants.
- 588** (726) The return of the Warrior: he is seen embracing his wife on an upper floor while his servant hands his pipe to a maid below. On the left, his horse is led away by a groom.
Kangra school: about 1800 A.D.
Size: 31 × 21.2 cm.
Reproduced: O. C. Gangoly, *Masterpieces of Rajput Painting*, Pl. IX (wrongly attributed to Rajputana).
Lent by Indian Museum, Calcutta (S.637, Reg. No. 13297).
- 589** (675) Rādhā frightened by a fire at night clings to Krishna: they are in an upper room with lamps burning: below a crowd of refugees carrying their belongings on their heads. Fire bursts from the top of a tower against which a ladder has been placed: a man bearing a waterpot mounts it.
Kangra school: about 1800 A.D.
Size: 21.5 × 26.9 cm.
Lent by Kasturbhai Laibhai, Ahmadabad (3.1-1276).
- 590** (678) The lovesick lady watching pigeons billing and cooing: she is seated in the embrasure of a window with grey background behind her figure. Pink border.
Kangra school: about 1800 A.D.
Size: 22.2 × 15 cm.
Lent by the Executors of the late P. C. Manuk. PLATE 116.
- 591** (672) Utkā Nāyikā: Rādhā waiting anxiously at the trysting place, seated on a pile of leaves under trees: a pool with water-birds in the foreground. Crescent moon in the sky.
Kangra or Garhwāl school: about 1800 A.D.
Size: 21.5 × 14 cm.
Lent by Kasturbhai Laibhai, Ahmedabad (4-1.1385).
- 592** (666) Abhisārikā Nāyikā: a lady walking through a wood full of snakes to visit her lover on a night of storm and rain.
Kangra or Garhwāl: about 1800 A.D.
Size: 21.2 × 13.9 cm.
Reproduced: *Illustrations to the Exhibition* (ed. Leigh Ashton), 1947, Pl. 27.
Lent by the executors of the late P. C. Manuk.
Very close in style to No. 591 and possibly part of the same Nāyikā series.
- 593** (734) Lady walking in a garden smoking a huqqa, the bowl of which is carried by a maid.
Kangra school: early 19th century.
Size: 25 × 16.2 cm.
Lent by Dr. Alma Latifi, C.I.E., Bombay. PLATE 116.
- 594** (668) Rādhā and Krishna in a wooded landscape. The pair of lovers are represented

COLOUR PLATE D



584. LOVERS IN A MOONLIT RETREAT
Kangra: about 1800 A.D.

Painting

twice over, once walking and once seated, with Rādhā kissing his foot. In an oval frame, the spandrels decorated with floral scrolls.

Kangra school: early 19th century.

Size: 27.3 × 19.2 cm.

Reproduced: I. Stchoukine: *Peinture Indienne*, 1929, Pl. XCVII. V. Smith, *Fine Art in India and Ceylon*, 2nd Ed., 1930, Pl. 161. Victoria and Albert Museum, 100 *Masterpieces, Moham-medan and Oriental*, 1931, Pl. 57. *Studio*, Feb. 1948, Pl. III (in colour).

Lent by Victoria and Albert Museum (I.M. 156-1914).

- 595** (624) A Hill Raja examining the points of a horse at night. He is seated on a terrace while servants hold a white cotton screen behind the horse and others hold torches in front of it.

Pahari: about 1800 A.D.

Size: 23 × 38 cm.

Reproduced: A. K. Coomaraswamy, *Rajput Painting*, 1916, II, Pl. XXXIII. H. Goetz, *Jahrbuch der Asiatischen Kunst*, Bd. II, 1935, p. 51, No. 22.

Lent by Lady Rothenstein, Stroud, Glos.

The inscription at the top is hard to decipher and the Raja has not been identified.

- 596** (692) Drawing on prepared ground: Damayanti confronted with five identical figures of her lover Nala, is able to distinguish the true one. She is represented twice, once moving forward from her palqi and once bowing before Nala.

Kangra school: about 1800 A.D.

Size: 22.6 × 33.6 cm.

For other drawings from this series see Coomaraswamy, *Rajput Painting*, II, Pl. LXII, and *Catalogue of the Indian Collections*, V, Nos. CI-CXXX, Pls. XXXVIII-LIV; and J. C. French, *Himalayan Art*, Pls. X and XI.

Lent by Indian Museum, Calcutta (S.948, Reg. No. 254).

- 597** (689) Drawing: illustrating the story of Nala and Damayanti.

Kangra school: about 1800 A.D.

Size: 25.3 × 16.7 cm.

From the E. B. Havell collection.

Lent by Mrs. R. H. Wilson, London.

- 598** (686 and 687) Two drawings in black line on paper illustrating scenes from the *Mahābhārata*.

(a) 686. Yudhistara.

(b) 687. Draupadi with Brahmins.

Kangra school: about 1800 A.D.

Size: 25 × 32 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

- 599** (693 and 694) Two drawings in sanguine, illustrating scenes from the story of Raja Vikramjīt.

(a) 693. Camp scene.

(b) 694. Siva Puja.

Kangra: about 1800 A.D.

Size: 26.2 × 38.6 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

- 600** (695) Drawing in sanguine, a first sketch. Lady and gazelle.

Kangra school: about 1800 A.D.

Size: 10 × 12 cm.

Exhibited: Burlington Fine Arts Club, 1931, No. 191.

Lent by J. C. French, Worthing, Sussex.

- 601** (696) Drawing with colour notes. Girl caressing a peahen.

Kangra school: about 1800 A.D.

Size: 18.8 × 15 cm.

Lent by Indian Museum, Calcutta (S.828, Reg. No. 528).

- 602** (697) Line drawing on prepared ground, the background washed in with vermilion. Lady with three maids, one of whom is stooping down to pick a flower.

Painting

- Kangra school: about 1800 A.D.
Size: 15 × 10.5 cm.
Reproduced: *Illustrations to the Exhibition* (Ed. Leigh Ashton), Pl. 28. *Studio*, Feb. 1948, Pl. VII.
Lent by J. C. French, Worthing, Sussex.
- 603** (661) Rādhā and Krishna in an upper-room on a night of storm: in the lower storey is a bed. Peacock in the foreground.
Pahari: late 18th century.
Size: 23.2 × 15 cm.
Lent by Kasturbhai Laibhai, Ahmedabad (3-1-1286).
- 604** (637) Rādhā and Krishna in a grove: he seeks to detain her by catching hold of her clothing. Landscape with yellow green hillside crowned by dark green foliage.
Pahari: about 1800 A.D.
Size: 23.2 × 18.5 cm.
Lent by Kasturbhai Laibhai, Ahmedabad (4-1-1334).
- 605** (652) The Heroine, the cat and the lovebird.
Kangra: about 1800 A.D.
Size: 22.7 × 15.7 cm.
Lent by Lady Rothenstein, Stroud, Glos.
- 606** (669) The Birth of Krishna: Yasoda holding the infant, while Nanda receives offering of barley shoots to be given to the mother, and a porter gives alms to mendicants at the gate.
Kangra school: about 1800 A.D.
Size: 17.6 × 27 cm.
Reproduced: *A Catalogue of Indian and Persian Pictures* in the collection of P. C. Manuk, 1913, p. 30. O. C. Gangoly, *Masterpieces of Rajput Painting*, 1926, Pl. XV.
Lent by the Executors of the late P. C. Manuk.
- 607** (653) The Expectant Heroine: a girl leaning against the post of a house looking out into the moonlit country for the coming of her lover: this is Vāsakasayyā Nāyikā.
- Kangra school: early 19th century.
Size: 20.5 × 12.5 cm.
Reproduced: Basil Gray, *Rajput Painting*, 1948, Pl. X.
Lent by Lady Rothenstein, Stroud, Glos.
- 608** (644 and 645). Two *Rāgmāla* paintings.
(a) 644. Rāginī Kunkanī (Gunakalī, Gunakārī). A princess seated feeding a cock and hen to while away the time of her lord's absence.
(b) 645. Rāga Vihaga (Vihagada; Behagada). A bearded man singing while a girl massages his foot. Night scene in a bed-chamber.
Pahari: Guler school: early 19th century.
Size: 19.5 × 13.7 cm.
Lent by Dr. Alma Latifi, C.I.E., Bombay.
Both these illustrations are unusual but correspond in general with the sense of the verses quoted by O. C. Gangoly under Pls. XXIV and CV.D of his *Ragas and Raginis*.
- 609** (681 and 682) Two paintings from a *Ragmala* series.
(a) 681. Gundagri Rāginī. A lady feeding a boar with sweetmeats. She is seated on a throne with an attendant. Presumably a variant of Gondakriyā Rāginī (Gondakorī, etc., cf. Gangoly, *op. cit.*, Pl. LXLIII).
(b) 682. Rananda Rāginī. A young man dancing to the tabla and tambourine, on a garden terrace. No parallel can be given for this subject or name.
Both paintings are in ovals with floral spandrels.
Pahari: Guler school: early 19th century.
Size: 21 × 13.7 cm.
Lent by Dr. Alma Latifi, C.I.E., Bombay.
- 610** (664) The youthful Krishna and his friends rescue the sleeping Nanda, his foster-father, from a python. Night scene with many stars.

Painting

On the left girls worshipping before a shrine of Devī, and in front, a band of musicians.

Pahari: perhaps Garhwāl school: early 19th century.

Size: 23.2×34 cm.

Lent by Central Museum, Lahore (E.78).

- 611 (703) Lady with pet animals and birds, on a terrace. She holds a large fan and is looking down at a peacock. Other birds perch on flowering trees in the background.

Kangra school: early 19th century.

Size: 10×15.7 cm.

Lent by Indian Museum, Calcutta (S.638, Reg. No. 485).

PLATE I I 5.

- 612 (658) Khanditā Nāyikā. In an oval.

Kangra school: about 1825 A.D.

Size: 16.7×11 cm.

Catalogue of the Lahore Museum, p. 112.

Lent by Central Museum, Lahore (I.6).

- 613 (660) Krishna garlanded as a bridegroom waiting for Rādhā who comes out of the house to him. One of a series of *Krishna-līla* illustrations in ovals.

Pahari: Garhwāl school: about 1825 A.D.

Size: 19×13.2 cm.

Lent by N. C. Mehta, Bombay.

- 614 (698) Three drawings.

(a) Musician.

11.5×6.3 cm.

(b) Girl with bird.

11.5×8.3 cm.

(c) Girl with yo-yo.

11.5×6.5 cm.

Kangra school: early 19th century.

Lent by Municipal Museum, Allahabad.

- 615 (690) Drawing in an oval. Krishna combing Rādhā's hair under a tree beside the Jumna.

Kangra school: early 19th century.

Size: 22.5×16.5 cm.

Lent by N. C. Mehta, Bombay.

- 616 (691) Krishna and Rādhā at the trysting place. Drawing.

Kangra school: early 19th century.

Size: 15.5×23.8 cm.

Brought from Bilaspur on the west side of the Beas.

Lent by J. C. French, Worthing, Sussex.

- 617 (688) Mendicants before a prince. Unfinished painting, the background partly coloured.

Kangra school: about 1830 A.D.

Size: 23.5×16.9 cm.

Lent by Indian Museum, Calcutta (S.576, Reg. No. 107).

- 618 (708) A Raja seated in his private quarters with 14 ladies and a child.

Kangra school: early 19th century.

Size: 18.7×24.8 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

- 619 (721) Maharaja Bhopāl Chand seated holding huqqa stem and flower conversing with two nobles in a pavilion: three attendants stand outside in a garden.

Kangra school: about 1830 A.D.

Size: 25.3×16.2 cm.

Lent by Executors of the late P. C. Manuk.

- 620 (724) Siva and Parvatī enthroned in divine state; surrounded by gods and Rishis and worshipped by Rama who stands outside his hut on Kailasa below. Border of lotus leaves and flowers.

Kangra: early 19th century.

Size: 34×24.1 cm.

Lent by Dr. Alma Latifi, C.I.E., Bombay.

- 621 (739) Trumpeters.

Kangra school: mid-19th century.

Size: 16.3×23.7 cm.

Lent by Charles Roberts, Brampton, Cumberland.

PLATE I I 7.

Painting

- 622** (729) A bathing party: five girls at a bathing pool surrounded by flowering trees. Rain clouds overhead.
Kangra school: mid-19th century.
Size: 19.7 × 14.7 cm.
Lent by J. C. French, Worthing, Sussex.
Another version of this subject is in the Indian Museum, Calcutta: see O. C. Gangoly, *Masterpieces of Rajput Painting*, 1927, Pl. XXVIII.
- 623** (710) Rāma, Laksman and Sita living as hermits in the Himalayas.
Kangra school: mid-19th century.
Size: 23.9 × 36.5 cm.
Lent by Archæological Museum, Gwalior.
- 624** (727) Rāma and his army. He is mounted on an elephant moving to the left: in the background three parties of cavalry.
Kangra school: mid-19th century.
Size: 20 × 30.6 cm.
Lent by Dr. Alma Latifi, C.I.E., Bombay.
- 625** (1354) European officers greeting two ladies, one young, the other elderly, on a terrace. Uniforms and costumes indicate a period about 1810 A.H. Gold edged clouds above at horizon.
Rajsthani or perhaps Central India: about 1810.
Size: 17.3 × 23.2 cm.
Lent by Executors of late P. C. Manuk.
- 626** (1352) Manuscript with numerous miniatures illustrating the customs of the court of Oudh under Saādāt Alī Khān (1797–1814 A.H.).
Lucknow school: dated A.H. 1243 (1826 A.H.). Size: 44.3 × 28 cm.
Lent by His Majesty the King, Windsor Castle.

MUGHAL SCHOOL

- 627** (1218) Manuscript of the *Laila and Majnun* of Nizami, dated A.H. 965 (1557 A.D.).
50 folios and 4 miniatures of the Mughal school: late 16th century.
Size: 27.7 × 17 cm.
Lent by His Majesty's Government in the United Kingdom (Johnson collection 384).
- 628** (857) Princess Mihr Afruz entertaining Rustam in a garden-pavilion. According to Glück, *op. cit.*, an incident from the VIIIth book of the Romance.
C. S. Clarke, *Twelve Mogul paintings of the School of Humayun*, Victoria and Albert Museum Portfolio, 1921, Pl. 5. Glück, Abb. 18.
(1506–1883–I.S.)
- 629** (829) Mihr Afruz preparing the feast for her marriage with Rustam, who is seen on the left with the repentant slave girl. Also from the VIIIth book.
C. S. Clarke, *ib.*, Pl. 6. Glück, Abb. 21.
F. R. Martin, *Miniature Paintings and Painters*, 1912, Pl. 206.
(1519–1883–I.S.)
- 628–633** Six pages from the gigantic manuscript of the *Dāstān i-Amīr Hamza* (Romance of the Amīr Hamza) prepared for the Emperors Humayun and Akbar between about 1555 and 1579. The pages are of cotton stuff and the paintings occupy the whole or nearly the whole surface of the page which measures about 67 × 50 cm. inside the margins. The size of the complete pages, as preserved in Vienna, is about 78 × 63.5 cm. according to H. Glück, *Die Indischen Miniaturen des Hamzase Romanes*, Vienna, 1925.
Lent by Victoria and Albert Museum.

COLOUR PLATE E



632. KAUSAJ FINDS ZAMURRAD SLEEPING
Mughal: 1555-1579 A.D.

Painting

- 630** (834) An exploit of two veiled knights who are the sons of Hamza. From Book X of the Romance.
C. S. Clarke, *ib.*, Pl. 10. Glück, Abb. 23. (1511-1883-I.S.)
- 631** (844) Iraj bound in a tree through the enchantment of the magician Ankārath. According to Glück's reconstruction, from Part XII of the Romance.
C. S. Clarke, *ibid.*, Pl. 4. L. Binyon and T. W. Arnold, *Court Painters of the Great Mogul*, Pl. 2. Glück, Abb. 40. And in colour, J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 2. (1510-1883-I.S.)
- 632** (848) The Dismay of Kojī in finding giant Zamurrad asleep and a lion eating his horse. From Part XIV of the Romance.
Reproduced: C. S. Clarke, *ib.*, Pl. 11. Glück, Abb. 41. J. Irwin, *Studio*, Feb. 1948, Pl. VI. (in colour). Coloured detail in B. Gray, *Rajput Painting*, 1948, Pl. 2. (1510-1883-I.S.) COLOUR PLATE E
- 633** (822) The gardeners beating giant Zamurrad, who has been placed in a well. Also from Part XIV.
C. S. Clarke, *ibid.*, Pl. 12. I. Stchoukine, *Peinture Indienne*, 1929, Pl. V. Glück, Abb. 42. (1516-1883-I.S.)
- The remaining part of this great manuscript has been described by Herr Glück (*op. cit.*) in detail, with 50 reproductions in half-scale and 50 in a third; the main basis of his book being the 60 pages in the Kunst und Industrie Museum, Vienna. There are now 28 pages in the Victoria and Albert Museum, five in the British Museum, two in the Fitzwilliam Museum, Cambridge; and a few others in private hands in this country. In America, there are four in the Brooklyn Museum, five in the Metropolitan and two in Boston. These and six others are listed by M. S. Dimand in an article in *Artibus Asiae*, Vol. XI, 1, 2, 1948, pp. 5-13.
- 634** (843) The arrest of Shāh Abu'l-Ma'ālī by Tulaq Khān Quchī in 1556 A.D.
Inscribed: The work of Khwāja Abdus Samad. Line and light colours.
Mughal: 1556 A.D. or shortly afterwards.
Size: 13 × 11.5 cm.
Reproduced: Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. VIII.
Lent by Bodleian Library (Ouseley Collection). It is easier to accept the date of this than the attribution to Abdus Samad. The line is curiously weak for a master: on the other hand the composition is striking, and all the detail would confirm the date in the early part of Akbar's reign. Tulaq Khān arrested Shāh Abu'l-Ma'ālī at a dinner party soon after Akbar's accession.
- 635** (854) A Turki noble, seated on a carpet leaning against a huge purple cushion. Blue sky, damaged by flaking. He is a very stout young man with a dark complexion. He wears a large mauve turban lightly tied, and Persian daggers.
Mughal school: early Akbar period, about 1560.
Size: 17.1 × 13.2 cm.
Lent by Captain E. G. Spencer-Churchill, M.C., Northwick Park, Gloucestershire.
Neither artist nor subject of this miniature can be suggested but both style and costume point to the mid-16th century when Persian influence was almost undiluted. The draperies are shaded as in the *Hamza-nāma*. A portrait in the Boston Museum wrongly considered to represent Raja Mān Singh (d. 1616) may be attributed to the same period. (*cf.* Coomaraswamy, *Portfolio of Indian Art*, Pl. XC, and *Catalogue of the Indian Collections*, Pt. VI, No. LX, Pl. XXVIII.)

Painting

- 636 (1223) Manuscript of the *Anwār-i-Suhailī* copied in A.H. 978 (1570 A.D.). 349 folios, 24 miniatures.
Mughal school: period of Akbar.
Miniatures have been reproduced by H. Goetz in *Bilderatlas zur Kulturgeschichte Indiens in der Gross-Mogulzeit*, 1930, Taf. 26; and *Geschichte der Miniaturmalerei*, 1934, Fig. 2; and by J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 4 (in colour).
Size: 33.3 × 22.2 cm.
Lent by the School of Oriental and African Studies, London. COLOUR PLATE F
PLATE 119.
A manuscript of the *Anwār-i-Suhailī* dated 1005 A.H. (A.D. 1596-7) was lent by Bahrampur State to the Allahabad Congress of 1938 (*Catalogue*, p. 64 (d), Pl. facing p. 40B).
- 637 (1224, 828, 830, 833, 835 and 838) Manuscript of the *Tuti-nāma* in Ziyā-al-Dīn Naḡshabī's version (made in 1330 A.D.). Undated, but probably copied about 1580 A.D. and decorated with 103 miniatures, of which five were separately exhibited (under Nos. 828, 830, 833, 835 and 838).
Size of the manuscript: 24.4 × 16.3 cm.
From the library of Baron E. S. Feuillet de Conches to whom it was presented by General J. F. Allard in 1836.
- (a) 828. Folio 58. The Woman and the Jackal. She wears deep bracelets and earrings of Rajput type, band round her neck and muslin veil over her hair, which hangs in a long pigtail. Otherwise the upper part of her body is not covered, but she wears wide trousers with a long sash.
Size: 9.4 × 9.3 cm.
- (b) 830. Folio 89. Khojistah speaking to the Parrot, in a pavilion. The woman's costume is similar to (a) except that she also wears pompoms on her wrists. Outside the pavilion are shoes with curled toes. In the background, beyond a wall, is a garden.
Size: 16.7 × 12.7 cm.
- (c) 833. Folio 14. The Goldsmith and the Carpenter pretending to be Brahmins. Scene outside a Hindu temple.
Size: 21.7 × 14 cm. PLATE 120.
- (d) 835. Folio 38v. The story of the Golden Elephant, which is seen standing in a dish.
Size: 23 × 12.5 cm. PLATE 120.
- (e) 838. Folio 143. Interview between two sheikhs and two travellers on a platform under a banyan tree.
Size: 26.5 × 12 cm.
Lent by A. Chester Beatty, London.
- 638 (845) Page in Mughal costume, holding a plant in a tall vase.
By a Persian artist of the school of Muḥammadī: about 1580 A.D.
Size: 15.9 × 7.7 cm.
Lent by His Majesty's Government in the United Kingdom (Johnson collection, Album LVI, folio 5).
This drawing may have been executed by a Persian artist in India but the style is purely Persian. It resembles some drawings in the Goloubew collection included by Coomaraswamy in the Mughal volume (Pt. VI) of the *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, especially No. XIIV, Pl. XXII. The spaces are occupied by arabesque patterns.
- 639 (859) Youth testing an arrow.
By a Persian artist: about 1575-90.
Size: 13.4 × 8.9 cm.
Lent by the Bodleian Library, Oxford (Ouseley Collection).
For a similar subject see Coomaraswamy, *ibid.* No. XLV, Pl. XXIII, but for style No. LIII, Pl. XXIV.
- 640 (826) Maid offering drink to a prince. The features resemble those of the youthful Akbar, and the colouring is in the gay style of the first Mughal period. The costume is unusual and



636. BEARS AND MONKEYS
Mughal: 1570 A.D.

Painting

hard to parallel. The architecture and background resemble those in 637.

Probably about 1580.

Size: 13.6 × 8.8 in.

Lent by Bodleian Library, Oxford (Douce Collection).

PLATE 125.

- 641 (837) Miniature from a manuscript of an unidentified prose romance. The style is similar to that of the *Iyār-i-Dānish* manuscript (No. 646), but rather earlier.

Mughal school: 1580–90 A.D.

Size: 26.8 × 19.5 cm.

Reproduced: I. Stchoukine, *La peinture Indienne*, Pl. VII.

Lent by the Bodleian Library, Oxford.

- 642 (1220) Manuscript of the *Gulistān* of Sa'dī copied at Fathpur Sikrī in A.H. 990 (1581 A.D.) by Muhammad Husain al-Kashmīrī. 130 folios, every page embellished with paintings of natural and mythical animals and birds in the text and in panels among it. The whole is powdered with gold and provided with gold-painted borders. At the end is a joint portrait of the calligrapher here called Husain Zarīn Kalam and the painter Manohar b. Basāwan.

Mughal school: 1581 A.D.

Size: 32.3 × 21 cm.

See Introduction to the Chester Beatty Catalogue, p. XXII.

Lent by the Royal Asiatic Society. Catalogue No. 258.

It is difficult to say for certain whether the beautiful decoration of this manuscript was intended for it from the beginning, but the arrangement suggests that it was; and the gold dusting is certainly subsequent. The self portrait of Manohar represents a youth of 15–18, and a comparison with a second portrait of the same painter by Daulat in the *Muraqqa Gulshān* in the Tehran Museum (reproduced by Mme. Godard in *Athār-e-Īrān* I (1) Fig. 12) reveals a definite resemblance of features. The margin paintings among which this second portrait

occurs would seem to have been painted between 1605 and 1609, and it would appear that the figure in the self portrait is not more than 25 years younger. This would give a date for the colophon painting of 1580–84 which agrees with the date of the Ms. A parallel for the double portrait is provided by the well-known manuscript of the *Khamsa* of Nizami, dated in the 40th Ilāhī year (A.D. 1596), in the C. W. Dyson Perrins collection. Here the portrait of the Scribe 'Abd al-Rahīm Ambarin-qalam and the self-portrait of Daulat are expressly said to have been added later. (Cf. *Catalogue of the Manuscripts in the C. W. Dyson Perrins Collection*, No. 134.)

It seems to be dated, but the inscription is half-effaced (cf. Martin, Vol. I, Fig. 43). The name of Jahāngīr Shāh can however be read with certainty in the border of the carpet.

The self-portrait by Daulat included in it is very close to his second self-portrait in the same page of the *Muraqqa Gulshān* cited above. As there stated this painting is to be attributed to the years 1605–9. PLATE 121.

- 643 (842) The Bullocks of a Brahman named Mauki accidentally kill a camel. A miniature from a manuscript of the *Razmnāma*. This incident is illustrated in the *Razmnāma* now at Jaipur, with a miniature very similar in composition to this one (cf. Hendley, *The Razmnāma Manuscript*, Pl. LXXV).

A second miniature is inset at the top.

Mughal school: about 1585 A.D.

Size: 32.3 × 23.2 cm.

Lent by the Indian Museum, Calcutta (S. 382, Reg. No. 644).

PLATE 122.

- 644 (846) A royal hunting party marching out of a fort, with furled standards and baggage mules in front. The principal figure is probably Akbar, but the face is damaged and identification therefore uncertain.

Probably from a historical manuscript.

Mughal school: about 1585.

Size: 23 × 38.8 cm.

Painting

This miniature is similar in style as well as in being on stuff, to one in the Herringham collection at Bedford College, London, representing a procession (cf. Basil Gray in *Ars Islamica*, Vol. IV, 1937, pp. 459-61 and Figs. 1-2. The width of this is similar, viz. 39 cm.). Lent by the Indian Museum, Calcutta (S.31, Reg. No. 304).

- 645** (1219) St. Matthew writing in a volume held by an angel. An inscription on a volume under his left arm shows that the picture is copied from an engraving by Martin Heemskerck (v. Kerrich, *Catalogue*, 1829, p. 43, No. 1) first published in 1562. The background is a beautiful landscape in Flemish style.

By Kesū. Signed and dated A.H. 996 (1587 A.D.) on a ewer.

Size: 38.7 × 26 cm.

Reproduced and discussed by I. Stchoukine, *Peinture Indienne*, Pl. XIX (see pp. 40 and 204) and by Sir Edward Maclagan, *The Jesuits and the Great Mogul*, London, 1932, p. 255 and plate facing p. 50. But the attribution of the plate facing p. 222 to Kesava Dās is erroneous.

Lent by the Bodleian Library, Oxford (Douce collection).

A Christian miniature of the *Virgin and Child* in the Jahāngīr album at Berlin, folio 2 c (cf. Kühnel and Goetz, *Indische Buchmalereien*, 1923, Pl. 42) is also signed Kesava Dās on a ewer in the foreground.

A lightly tinted drawing of a Nativity with many figures signed Kesū is in the Chester Beatty Collection, and is reproduced on Pl. 83 of the *Catalogue of the Indian Miniatures* Vol. III, 1936. It is described on p. 46, No. XIX of Vol. I as being later than the period of Akbar but there seems no reason why it should not date from about 1600.

Another miniature in the Jahāngīr album (folio 25 a) (Kühnel and Goetz, *ibid*, Pl. 39 and p. 7) is signed by Kesava Dās in Devanagari script and dated Samvat 1646 9th of the light half of the month Pavsha (equivalent to De-

cember 1589 A.D.), and dedicated to the Emperor Akbar. Kühnel and Goetz, following Albrecht Weber, take it to be a self-portrait, but this seems unlikely.

Only the two figures are taken from the Heemskerck engraving, published 1562 (Kerrich, p. 43) which is oblong and does not include the ewer in the foreground and has much simpler architecture and landscape in the background.

- 646** (890, 891, 893, 894 and 895) Twelve miniatures from a manuscript, now dispersed, of the 'Iyār i-Dānīsh, translated by Abu'l Fazl, and finished in July, 1588.

The numerous miniatures are by various Mughal court artists, about 1606.

52 leaves are in the Jehangir collection, including one said to be dated 1606; 103 with 96 miniatures in the Chester Beatty Library.

Size: 19.6 × 12.8 cm.

See: Sir T. W. Arnold and J. V. S. Wilkinson, *Chester Beatty Catalogue* (1936), pp. 12-21 and Pls. 38-47.

Seven lent by Sir Cowasji Jehangir, Bart. G.B.E., K.C.I.E. PLATE 123.

- (a) 891. Folio 114. A bird who has caught a fish in a pool is afterwards caught by a crab. Signed: Shankar Gujarātī.
- (b) 891. Folio 136. Monkeys pulling feathers out of a fowl. Signed: Husayn Khān.
- (c) 891. Folio 138. Two men fighting. Signed: Sheo Rām.
- (d) 891. Folio 80. The lion and the fox. Signed: Shankar (?)
- (e) 891. Folio 144. The bear killing the fly on his master's face with a large stone. Unsigned.
- (f) 891. Folio 40. The Fowler. Signature cut off.
- (g) 891. Folio 133. The lion, the bull and the jackals. Signed: Qulī (?)

Four lent by A. Chester Beatty.

- (h) 894. Solomon seated on the throne addressing the birds and beasts. Costumes

Painting

and architecture are still of the early Mughal type. Signed: Dhannū.

Chester Beatty Catalogue, Ms. 4, No. 89, Pl. 47 (b).

- (i) 893. Folio 143. A lynx above witnessing a leopard killing a dog; below, a hunter killing the leopard but afterwards murdered by a horseman for its skin. Signed: Shankar Gujarātī. C.B. No. 78.
- (j) 890. The jackal is appointed chief minister by the lion-king. The scene is laid in a hilly landscape. Signed: Bhīm (signature partly cut). C.B. No. 72. PLATE 123.
- (k) 895. Folio 149. The hunter bribes two quarrelling scholars to keep quiet. Signed: Khem. C.B. No. 84.

647 (849) An Ambush. Miniature from a manuscript. The scene represented is evidently a hunting party suddenly attacked by a group of six or seven enemies or brigands, who have already killed four of them with arrows. Behind are two hunting cheetahs, one in a bullock cart, the other in a palanquin, with their attendants, and in the distance the domes of a walled city.

The story illustrated is said to occur in the *Dārābnāma*, a version in Persian prose of part of the *Shāhnāma*, but no part of the text remains on the leaf exhibited. It is in a style not very different from that of the well-known *Dārābnāma* manuscript in the British Museum (Or. 4615) with which it is probably nearly contemporary. The miniature is considerably damaged and in re-mounting the top left corner has become displaced.

Mughal school: 1585-95.

Size: 37.5 × 21 cm.

Lent by Indian Museum, Calcutta (S.28, Reg. No. 3).

648 (959 and 877) *Wāqi'āt i-Baburī*, or Persian translation of the Turki memoirs of the Emperor Babur (1482-1530) which was completed by 'Abdu'r-rahīm Mirza and presented to Akbar in November, 1589.

Two miniatures from a series of 17 which were acquired by the Victoria and Albert Museum in 1913 (see *Review of the Principal Acquisitions* 1913, p. 77; two reproductions). The manuscript from which they were taken is unknown, but the style of the miniatures points to a date very shortly after 1589. Several are signed by the artists Bishndās, Mukund, Lāl, Paras, Ramdās, Devji, Ismā'il and Yaqūb Kashmīrī. On the whole it appears to be earlier than the well-known and sumptuously illustrated complete manuscript in the British Museum (Or. 3714) which probably dates from about 1600. Another manuscript which appears to be of about the same date is in the Agra College; several miniatures from it were reproduced by H. Rushbrook Williams in *An Indian Empire Builder*, Allahabad, 1918. The Alwar manuscript, though apparently attributed to about 1589 (cf. A. Beveridge, *Baburnāma*, I, 1922, p. XLII) has miniatures which are certainly much later, probably after 1650. These also are reproduced by Rushbrook Williams (*op. cit.*).

(a) 959. The Gurh-katri near Begram, Afghanistan, visited by Babur in 1519.

(b) 877. Massacre of the garrison of Fort Bajaur, Kafiristan, in 1519.

Size: 24.6 × 13.8 cm.

Lent by the Victoria and Albert Museum.

Two detached miniatures, perhaps from the same Ms., are in the Louvre, cf. Blochet, *Musulman Painting*, pp. 186-7, and another miniature is now in the British Museum (P. C. Manuk bequest). There is little to indicate precedence for any of the manuscripts here discussed; none of them is the original and all must date before 1600. Another early manuscript is Elliot 19 in the Bodleian, and this also appears to be before 1600. Some, but not all, of the miniatures in these MSS. appear to be copied from a common archetype.

649 (913) The Emperor Akbar on horseback, attended by a standard bearer. Signed: Sharīf.

Painting

Mughal school: about 1590.

Size: 16.1 × 12.4 cm.

Similar to Strzygowski, *Asiatische Malerei*, T. 11, Abb. 23.

Lent by the Executors of the late P. C. Manuk.

- 650** (926) A page from a manuscript with whole page miniatures on both sides. The side exhibited represented a ruler on his throne surrounded by ladies of his court. On the reverse is a picture of a herd-boy (perhaps Krishna) and his cows.

Reproduced: *Sotheby Sale Catalogue*, Feb. 7, 1949, Pl. XXII.

Mughal school: about 1590.

Size: 30.8 × 21 cm.

Lent by Sir Bernard Eckstein, Bt.

- 651** (1225) Manuscript of the *Baharistān* by Jami, containing 67 folios, all the margins of which are illuminated, (eight with figures in cartouches) and six miniatures.

Copied at Lahore by Muhammad Husayn Zarīn-kalam in the year 39 of the Ilāhī era (1595 A.D.).

Size: 11½ × 7¼ inches.

The miniatures are as follows:

- (1) Folio 9r. The Mulla rebukes the dervish for pride in his beautiful dawns.
Signed: Basāwan.
Reproduced: Percy Brown, *Indian Painting under the Mughals*, Pl. 35. W. Staude, *Revue des Arts Asiatiques*, VIII, 1934, Fig. 1 and Mughal Maler der Akbar Zeit, 1935, Abb. 3.
- (2) Folio 17v. Beggar and King. Signed: Madhū.
- (3) Folio 27r. A scene in a camp. Sky blue with white clouds. Unsigned.

PLATE 124.

- (4) Folio 29r. The King speaking to the fakir while he was hunting. Signed: Lāl.
Percy Brown, *ib.*, XL (1); Strzygowski, Abb. 137.

- (5) Folio 35v. Garden scene. Signed: Mukund.

- (6) Folio 42r. Moonlight scene in a camp.
Size: 23.9 × 13.5 cm. Signed: Miskīna.
Reproduced: I. Stchoukine, *Peinture Indienne*, Pl. X.

Lent by the Bodleian Library (Elliot collection).

- 652** (954 and 831) Two miniatures from a poetical manuscript.

- (1) 954. (13.228.31.) A prince with large retinue visits an ascetic at a shrine outside a city.

By Nar Singh.

Very fine detail in full colour with gold enhancement.

Size: 18.5 × 12.2 cm.

The border is painted in gold with beasts and birds and foliage. Nar Singh is represented in the British Museum *Jami* of 1602-3 (Or. 1362) folio 121 verso and in the Dyson Perrins *Nizami* of 1596, folio 54.

- (2) 831. (13.228.33.) The garden of the fairies: a night scene.

By Manohar.

Finely painted in a low tone with considerable modelling of the faces. Narrow gold border painting.

Size: 23.5 × 14 cm.

PLATE 124.

Mughal school: about 1595.

Lent by Metropolitan Museum, New York.

- 653** (883) Two miniatures from a manuscript of the *Tarīkh i-Alfī*, a history of the world prepared for the Emperor Akbar, 990-7 A.H. (1582-8 A.D.) and reviewed in 1001-3 A.H. (1594-5 A.D.).

- (a) Two scenes from the life of Hārūn al-Rashīd (785-809 A.D.). Above, his wife dreams that she will die before morning; below, the Caliph kneeling before the Black stone of the Ka'ba at Mecca.

Reproduced: *Ostasiatische Zeitschrift*, N.F. XI, 1935, T. 15, A.

Painting

- (b) Amīn, son of Hārūn, having the name of his son recited in the public prayers in the mosque before that of his brother Ma'mūn.

Reproduced: *ibid.*, T. 15, B.

In both miniatures the figures are dressed in contemporary Mughal costumes. Among them are some in European dress, probably Portuguese.

Size: 41.5 × 22 cm.

Mughal school: about 1595.

See M. Mahfuzul Haq, 'Discovery of a portion of the original illustrated manuscript of *Tarikh i-Alfi* written for the Emperor Akbar' in *Bulletin of the School of Oriental Studies*. J. V. S. Wilkinson and Basil Gray in *Ostasiatische Zeitschrift*, N.F. XI, 1935, pp. 118-20, P. Brown, *Parnassus*, Feb., 1942. Other leaves are in the British Museum (*B.M. Quarterly*, VIII, pp. 199-51, the Cleveland Museum (*Bulletin*, June, 1932, pp. 95-7), and the Freer Gallery, Washington.

Lent by H. A. N. Medd, New Delhi.

PLATE 118.

- 654 (821, 823, 825 and 827) Four pages from a manuscript of the *Razmnāma*, dated A.H. 1007- (1598 A.D.), which was dispersed in London in 1921.

- (a) 821. Sahadeva, one of the Pāndavas, consulting the stars for Yudhishtira. By Dhanū.

Size: 21 × 11 cm. (Baroda No. 460).

- (b) 823. Agni, disguised as a pigeon, seeking King Ushimara's protection. Signed: Pāk. Size: 23.6 × 14.1 cm. (Baroda No. 469). Reproduced by E. Wellesz, *Burlington Magazine*, Feb., 1948.

- (c) 825. Ganesa invoking Krishna. Signed: Narāyan.

Size: 19.9 × 12.9 cm. (Baroda No. 467).

- (d) 827. The Pāndavas and Draupadi visiting Gandhari, mother of the Kurus. By Khaiman.

Size: 23.9 × 13.8 cm. (Baroda No. 485).

• PLATE 125.

For this manuscript see *Sotheby's Sale Catalogue*, October 25, 1921, lots 203-279, when 125 miniatures were sold separately and 24 with the rest of the manuscript. Three miniatures were reproduced in this catalogue and six more in Messrs. Maggs' Catalogue No. 452 (1924), Pls. XXXV-XL, where 13 items were described under Nos. 252, A-M, having the following artists' names: Paras, Bhulaki, Gobind, Shiru, Hāshim, Ibrāhīm Kahār, Khizr, Jamshed, Bilāl, Hubshi, Fatu, Bahan, Sadiq, Da'ūd.

When Dr. E. Cohn-Wiener published those in the Baroda Museum, 32 in number, in *Indian Art and Letters*, Vol. 12, 1938, pp. 90-92, he was unaware of their provenance. He recorded that three more of these miniatures were in the Prince of Wales Museum, Bombay, and 12 in the collection of Sir Akbar Hydari. The present whereabouts of most of the remainder is unfortunately unknown, but it may be recorded that three are in the British Museum, signed by Rām Dās, Bandī, son of Karam Chand, and Mak'r, and three in the Victoria and Albert Museum, signed Hasan 'Ali, Kamāl and Kalm Dās. The first of these is reproduced by I. Stchoukine, *Peinture Indienne*, Pl. LXXIII (b).

- 655 (852) A page leading a royal horse, with rich housings. The page wears the costume, which is usual to royal pages in Akbar's reign (e.g., in the Victoria and Albert, *Akbarnāma*, Stchoukine, Pl. XV, and in Chester Beatty, *Akbarnāma*, No. 677), including a long feather in his turban, cut away coat, open in front and revealing a sort of shirt. There is no background, and in the foreground only a few plants, but nicely painted. At the top is a late owner's seal, dated 1202 A.H.

Mughal school: 1590-1600 A.D.

Size: 19 × 24.3 cm.

Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.

The style is not far from that of Rizā Jahangīrī.

Painting

in particular in the treatment of the page's face (cf. E. Schroeder, *Persian Miniatures in the Fogg Museum of Art*, 1942, pp. 109-113, and the references given there).

- 656** (963) Devils (*Rakshāṣas*), sporting and feasting. Miniature in full colours and gold, from an unknown Ms.

Mughal school: about 1598.

Size: 21.3 × 12.4 cm.

Exhibited B.F.A.C., 1931, No. 27.

Lent by Captain E. G. Spencer-Churchill, M.C., Blockley, Glos.

- 657** (841) A prince with a lady and attendant in a garden. The features are similar to those of Akbar but the painting is too late to be a contemporary portrait of him at the age of about 30 (i.e., c. 1572) while the subject is unexampled. It suits much better the character of his third son, Prince Dāniyāl (b. 1572; d. 1604).

Mughal school: about 1600 A.D.

Size: 14.2 × 10.7 cm.

Lent by Kasturbhai Laibhai, Ahmadabad.

The garden in the background is very Persian in taste.

PLATE 126.

- 658** (948) Portrait of Prince Dāniyāl (b. 1572; d. 1604), brother of Jahāngīr. In full colours on a duck's-egg coloured background. He wears pointed white muslin *jama* over deep blue trousers, and red shoes with long heels. His turban is white and gold of the shape worn in the early 17th century. There is no reason why the identification of the subject as Dāniyāl, written on the miniature, should not be correct. The miniature has been enlarged by the addition of 2 or 3 cms. all round and the joint concealed by over-painting of cypress trees at the sides.

Mughal school: about 1600.

Size: 15.3 × 9.9 cm.

Lent by the Walters Art Gallery, Baltimore.

- 659** (980) Portrait of Prince Dāniyāl (b. 979 A.H. d. 1014 A.H.—1604 A.D.), youngest son of the Emperor Akbar, seated examining a hawk which is held by a kneeling courtier. They are on a carpet and the background is a blue sky. Mughal school: about 1600.

Size: 13.5 × 10.7 cm.

Reproduced: P. Brown, *Indian Painting and the Mughals*, Pl. 59, Fig. 2.

Lent by J. C. French, Worthing, Sussex.

This subject is identified only by comparison with other portraits of Dāniyāl; it must represent him as he was towards the end of his life. A comparison was suggested in 1927 by the late Dr. A. K. Coomaraswamy (*Artibus Asiae* MCMXXVII, I, p. 5) with a portrait of a figure in the M.F.A., Boston, catalogue of the Indian Col., VI, Pl. XXVII, but he believed both to represent Mīr Khusrāu (b. 1587; c. 1622), son of Jahāngīr, in accordance with an inscription on the Boston drawing which he quotes. Stechoukine has however shown (*Revue des Arts Asiatiques*, IX, 1935, p. 194) that the suggestion is impossible and the resemblance is not close enough to be interesting. The miniature has suffered considerable damage from damp, but it remains a striking portrait.

- 660** (965) Lady seated on a bed, with attendant. Mughal school: about 1600.

Size: 13 × 8 cm.

Lent by A. Chester Beatty, London.

PLATE 126

- 661** Two miniatures from a manuscript of the *Razmnāma*.

(836) A Battlefield. (B.24, No. 311.)

(832) The Court of the Pāndavas. (B.24, No. 314.)

PLATE 127

Mughal school: about 1600.

Size: 34.7 × 22.8 cm.

Lent by the Sardar Museum, Jodhpur.

- 663** (1214) Sketch portrait of the Emperor Akbar (b. 1542; d. 1605); head and shoulders looking

Painting

ing down, drawn from the life. Mounted in Album 57 of the Johnson collection.

Mughal school: about 1600.

Size: about 6×5 cm.

Reproduced: Binyon and Arnold, *Court Painters of the Great Mogul*, Pl. X. Binyon, *Akbar*, Frontispiece. K. de B. Codrington, *Burlington Magazine*, March, 1943, p. 65.

Lent by His Majesty's Government in the United Kingdom (Buchanan Hamilton collection).

- 664 (850) Humayun receiving Kāmrān Mirza. Miniature in full colours, detached from a manuscript. By Lāl, Dhanu and Khem Karan. Mughal school: late Akbar period, 1590–1600.

Kāmrān Mirza was Humayun's younger brother; he was born in either 914 or 915 A.H. (1508–9 A.D.) and died just after Humayun in 964 A.H. (1556 A.D.). Behind is a city, but Humayun seems to be encamped outside it. Kāmrān Mirza is represented as touching the emperor's foot with his forehead. Courtiers and musicians stand round and in the foreground another chamberlain is bringing in a youth, holding him by the hand.

This incident must have occurred some time during Humayun's sojourn at Kabul between 1545 and 1554, when Kāmrān alternated between hostility and submission. The portrait of Humayun is the usual conventional likeness of the later Akbar period. He is made to look more vigorous and less æsthetic than in the contemporary miniature by 'Abd al-Samad (*P.M.P.* Pl. CIV). But allowance must be made for the change of style in painting in the intervening 40 years.

Size: 32×20.2 cm.

Lent by H.H. the Maharaja of Jaipur.

PLATE 127.

All three artists are only known to have worked in the Akbar period and all were represented by other work in the exhibition.

- 665 (820) Figure of St. John copied from the engraving of Christ on the Cross, the small plate of 1511, in the Passion series by Albrecht Dürer. (Bartsch, No. 13; Campbell Dodgson, No. 53.)

Signed by Abu'l Hasan b. Rizā murīd-Khānāzād, in his thirteenth year, and dated 1009 A.H. (1600 A.D.). Shaded drawing enhanced with gold.

Size: 10.1×4.5 cm.

Reproduced: *Burlington Magazine*, February, 1948, Fig. 25.

Lent by Gerald Reitlinger, Esq., Beckley.

PLATE 128.

The important signature on this drawing confirms that Abu'l Hasan was the son of Rizā Jahāngīr* and that he was therefore a Khānāzād, i.e., born in the Palace. It gives the date of his birth which must have occurred in A.H. 997 (1588–9 A.D.) which would also fix the arrival of 'Aqā Rizā at the court of Prince Salīm before that date, at which the future emperor was 20. A copy of the same figure, in reverse, and with the drapery folds considerably simplified, is to be found in one of the margin paintings in the Berlin Jahāngīr album, folio 5A (*cf.* Kühnel and Goetz, Tafel 30).

- 666 (1217) The Virgin and Child seated by a tree. A copy after Albrecht Dürer's engraving of 1513 (Bartsch, No. 35, Campbell Dodgson, No. 69), but fully coloured. The colours may well have been copied from a hand-coloured engraving, for they conform remarkably to European fashion of the later 16th century.

Size: 12.1×7.1 cm.

Mughal school: 1590–1600 A.D.

From a mixed album.

Lent by H.M. the King from the Windsor Castle Library.

PLATE 121.

This subject without the tree and landscape is copied with three other figures after Dürer in the border painting of folio 5a of the Berlin

**cf.* *Tūzuk-i-Jahāngīrī*, ed. Rogers II, p. 20.

Painting

Jahāngīr Album (cf. Kühnel and Goetz, *Indische Buchmalereien*, Tafel 30 and p. 38). Sir Edward Maclagan (*op. cit.*, p. 249) is mistaken in thinking that this was copied after Wierix's version of this plate which is in reverse to the Dürer (Alvin No. 625). But it must have been taken direct from the engraving and not from this miniature for it agrees with the original in places where this differs. The three Dürer engravings are reproduced on page 41 of Kühnel and Goetz.

These miniatures are of uneven shape, extending far into the margin. Six folios from the Manuscript are preserved in the Chester Beatty Library (see T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty*, I, p. 26, III, Pl. 50–52). The text is probably from a version prepared for Akbar from the original by Qazwinī, but it does not correspond to that in other Manuscripts which have been examined. The other artists represented in these folios are: Bhagwān and Manī.

- 667 (884, 885, 887 and 888) Four miniatures from a manuscript of the *Bahr al-Hayāt*, a Persian translation of the *Amritakunda*, a treatise on the theory and practice of Yoga. The 21 miniatures all illustrate different positions of Yoga as practised by famous ascetics.

Mughal: about 1600 A.D.

Size: 16.4 × 8 cm.

T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty, Catalogue of the Indian Miniatures*, 1936, I, p. 82, III, Pl. 98. Lent by A. Chester Beatty, London.

PLATE 129.

- 668 (896, 899, 903 and 904) Four Miniatures from a manuscript of the *'Ajā'ib al-Makhlūqāt*, a Persian cosmography (the Wonders of the World).

(a) 896. Two miniatures: a jungle cock, and another jungle bird. By Mahesh (Nos. 119–20).

(b) 899. Two fishes. Outline by Miskīnā and painted by Bhūra. (No. 147.)
Reproduced: T. W. Arnold and J. V. S. Wilkinson, Pl. 51 (b).

(c) 903. A peacock and peahen in a mongo grove. Outline by Miskīnā, painted by Ibrāhīm Kahār. (No. 149.)

(d) 904. Two hill pheasants. By Kānhā and Kesū Khurd (No. 115). PLATE 129.

Mughal school: about 1600.

Size: 26.5 × 15.6 cm.

Lent by A. Chester Beatty, London.

- 669 (908) Western Mythological subject. Line drawing.

Signed: Basāwan.

Mughal school: about 1600.

Size: 19.5 × 11.7 cm.

Reproduced: I. Stchoukine, *Les miniatures Indiennes de l'époque des grands moghols au Musée du Louvre*, 1929, No. 9.

Lent by Musée Guimet, Paris.

The subject of this drawing is obscure, and perhaps misunderstood by the artist who shows clearly his interest in European draughtsmanship and representation of volume.

PLATE 128.

- 670 (879, 881, 882 and 886) Four miniatures from a manuscript of the *Akbarnāma*.

Mughal school: about 1600–1605.

Lent by the Victoria and Albert Museum, London.

This famous manuscript was acquired by the Victoria and Albert Museum in 1896. Its numerous miniatures have often been reproduced, e.g., by P. Brown, *op. cit.*, Pls. XXXVIII and XXXIX. I. Stchoukine, *Peinture Indienne*, Pls. XI–XVIII. Vincent Smith, *Fine Arts of India and Ceylon* (2nd edition), Pl. 149. H. Goetz, *Bilderatlas zur Kulturgeschichte Indiens*, Abb. 7, 39, 61, 70, 74, 79–82, 91, 93, 100, 125. L. F. Rushbrook-Williams, *Great Men of India*, pp. 90, 91, 100, 116–117, 124–5, 127, 129, 131, 133. Strzygowski, *Asiatischen Miniaturen-malerei*, Abb. 54, 55, 111,

Painting

114, 119, 131, 248, 259. E. Wellesz, *Burlington Magazine*, Vol. LXXX, No. 471, June 1942, pp. 135-141, with 12 reproductions.

- (a) 879. Bullocks dragging siege guns up hill during Akbar's attack on Ranthambhor Fort, Rajputana, in 1568.

Artists: Maskīna (outline) and Paras (painting).

Size: 37×22 cm.

Reproduced: J. H. Hendley, *War in Indian Art*, in the *Journal of Indian Art and Industry*, Vol. XVIII, No. 130, April 1915, Pl. 9. I. Stchoukine, *Peinture Indienne*, 1929, Pl. XI. H. Goetz, *Bilderatlas zur Kulturgeschichte Indiens*, Abb. 80 (1930).

- (b) 881. Akbar, watching an elephant-fight, receives news of the birth of his second son, Prince Murād, in 1570.

By Farrukh Beg (outline and painting) and Basāwan (portraits).

Size: 35.5×22 cm.

Reproduced: I. Stchoukine, *ibid.*, Pl. 17. W. Staude, *Contribution a l'étude de Basāwan*, *Revue des Arts Asiatiques*, T. VIII, 1934, Pl. XI, Fig. 16. J. Irwin, *Studio*, Feb. 1948, Fig. XI (in colour).

- (c) 882. Rejoicings at the Birth of Prince Salīm at Fathpur Sīkri in 1569.

By Kesū the Elder (outline) and Dharm Dās (painting).

Size: 35×21 cm.

Reproduced: L. F. Rushbrook-Williams, *Great Men of India*, p. 119. J. V. S. Wilkinson, *Mughal Painting*, Faber Gallery of Oriental Art, 1948, Pl. 5.

- (d) 886. Akbar whilst holding a Qamargha, within a fenced ring, punishes Hāmid of Bakkar.

By Maskīna, (outline) Mansūr, and Sarwan (painting).

Size: 35.6×21.5 cm.

Reproduced: J. H. Hendley, *Sport in Indian Art*, *Journal of Indian Art and Industry*, XVII, No. 134, 1916, Pl. 6 (a).

- 671 (1215) Manuscript of the *Jog-Bāshisht*, a Persian translation of the Sanskrit *Yoga-Vāsishtā*, a treatise on Vedānta. Dated 47th year of the Ilāhi era (December 1602 A.D.).

41 miniatures, of which two are signed by Kesū and Haribans.

Size: 27×18.5 cm.

The Library of A. Chester Beatty, Pls. 48 and 49. J. V. S. Wilkinson in *Bulletin of the School of Oriental Studies*, Vol. XII, Pts. 3-4, 1948, pp. 692-4 and Pls. 4-11.

From the Mughal Imperial Library, with autograph note by the Emperor Shāh Jahān, dated A.H. 1037 (1628 A.D.).

Lent by A. Chester Beatty, London.

- 672 (874) Akbar in the Hunting field; a miniature from an unknown manuscript, probably of the *Akbarnāma*.

Mughal: about 1600-1605 A.D.

Size: 31×18.7 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson, *Album VIII*, Folio 4).

PLATE 130.

The subject illustrated is probably the end of a hunt, as darkness has fallen, and the train of hunters and beaters bring in the quarry to Akbar who is seated under a tree. It is possible however that it illustrates the same well-known episode as Victoria and Albert, folio 84 (reproduced, I. Stchoukine, *loc. cit.*, Pl. XV) when the Emperor was found by his court lost in meditation under a tree.

- 673 (873) Krishna lifting up Mount Govardhān to protect his worshippers and their herds from the wrath of Indra who is pouring down a great rainstorm. An illustration from a manuscript of the *Rāzmnāma*.

Mughal school: 1600-1605 A.D.

Size: 29×20 cm.

Reproduced: Joseph Breck, *Metropolitan Museum Studies*, Vol. II, Pt. 2, 1930 (in colour).

Lent by the Metropolitan Museum, New York.

Painting

- 674** (878) Black buck fighting before the Emperor Akbar. A good design, coarsely executed, and perhaps a copy, but apparently early.
Mughal: 1600–1605 A.D.
Size: 20 × 10.8 cm.
Lent by the Indian Museum, Calcutta.
- 675** (858) A dervish seated holding a saranghi in his right hand, and his turban on his left knee. In the foreground is a begging bowl on a gold stand. Said to represent Bu-Ali Shāh Qalandar, a follower of the famous Persian Sufi, Shaykh Abu Saïd (b. 967 A.D.).
Mughal school: early 17th century.
Size: 20.6 × 13.5 cm.
Lent by Sir Cowasji Jehangir, Bart., Bombay. All that can be said as to the identity of the subject of this miniature is that he appears to be Mongoloid. The style suggests the early 17th century when shaded and modelled faces are not rare. The brilliant colouring perhaps owes something to the Deccani school.
- 676** (977) The Emperor Jahāngīr standing before his father Akbar, who is seated beneath a chinar tree, caressing a falcon seated on his gloved right hand. In the foreground is a hunting dog. Behind the figures is the steep slope of a hill.
Mughal school: about 1605.
Size: 17.3 × 9.1 cm.
On the reverse is the seal of the Imperial Library.
Lent by the Indian Museum, Calcutta.
The prominence given to Jahāngīr and his apparent age suggest that it may be an accession picture. It is a little stiff in handling and it is possible that it is a copy, though it is not likely to be much later.
- 677** (897, 898, 900, 901, 902 and 905) Six miniatures from a manuscript of the *Akbarnāma* by Abu'l Fazl.
Mughal school: about 1605.
- Size: 24.13 cm.
Lent by A. Chester Beatty, London.
- (a) 905. Folio 52. Akbar catching a cheetah in a pit in 1560. Signed: Daulat.
- (b) 897. Folio 143b. Rejoicings at the birth of Salīm, the future Emperor Jahāngīr. Reproduced: Sir Thomas Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty; A Catalogue of the Indian Miniatures* (1936), Pl. 21. E. Blochet, *Musulman Painting* (1929), Pl. 181.
- (c) 902. Folio 163. Akbar in his campaign in Gujarāt, pursuing the defeated army of Ibrāhīm Husain Mīrzā. Signed: Sūr Dās.
- (d) 901. Folio 177. The author presents the second volume of the *Akbarnāma* to the Emperor.
Signed: Govardhan.
Reproduced: Arnold and Wilkinson, *op. cit.*, Vol. II, Frontispiece.
- (e) 898. Folio 226b. Shāhbāz Khān attacking the Fort of Dūnāra, 1576 A.D.
Signed: Dharm Dās.
Reproduced: Arnold and Wilkinson, *op. cit.*, Pl. 32.
- (f) 900. Folio 263b. Acquaviva and another Jesuit in the 'Ibādat-Khāna with the Emperor Akbar. Signed: Nar Singh.
Reproduced: Arnold and Wilkinson, *op. cit.*, Pl. 36. Blochet, *op. cit.*, Pl. 180. Sir E. D. Maclagan, *The Jesuits and the Great Mogul* (1932), Frontispiece.
- 678** (875) A lady watering a garden; in the background two ascetics seated outside a leaf hut, in front of which a dog is sleeping. A miniature from an unknown manuscript, probably of a romance.
Mughal school: 1600–1605.
Size: 23.2 × 13.7 cm.
Lent by Sir Cowasji Jehangir, Bart, G.B.E., K.C.I.E., Bombay.
This cannot be much later than No. 671 (i.e., 1602 A.D.).

PLATE 132.

Painting

- 679** (979) The Emperor Humayun with his son Babur and attendants seated by a stream in the country, during a hawking party. A hilly landscape behind; other falcons in flight.
Mughal school: early Jahāngīr period, about 1605–1610 A.D.
Size: 19.4 × 11.4 cm.
Reproduced: *Illustration*, 1947, p. 190, by Jean Pozzi.
Lent by His Majesty's Government in the United Kingdom (Johnson, Album 64, folio 37).
This miniature is in the blonde colouring and with the elegant figures of the early Jahāngīr period. Cf. *Chester Beatty Catalogue*, No. 89.
- 680** (958) The Emperor Jahāngīr (1605–1627) in a pavilion among his ladies.
Mughal school: about 1605.
Size: 19.5 × 11.3 cm.
Lent by H.H. the Maharaja of Jaipur.
This miniature may be by Manohar. The detail is throughout of the finest quality of draughtsmanship, especially in the arabesque patterns. The emperor is dressed in gold brocade and holds a wine cup. PLATE 131.
- 681** (930 and 983) Two miniatures from an unknown manuscript.
(a) 930. Men crossing a river, some in a boat, others swimming horses.
Size: 24 × 14 cm.
(b) 983. Sick man and attendants.
Size: 23.4 × 14.3 cm.
The text of the manuscript has been obliterated.
Mughal school: 1605–1610.
Lent by the Walters Art Gallery, Baltimore.
In a minute style and colouring characteristic of the early Jahāngīr period.
- 682** (1226) Part of a manuscript of the *Diwān* of Hāfiz. 54 folios. Decorated in the text with minute paintings of birds, and one miniature.
Mughal school: about 1607.
Size: 14 × 9 cm.
Reproduced: Arnold and Wilkinson, *op. cit.*, Pl. 97.
Lent by A. Chester Beatty, London.
Another portion of this manuscript, containing nine miniatures (Or. 7573) is in the British Museum, and has been described by I. Stchoukine in *Gazette des Beaux Arts* (1931) pp. 160–7, where he has shown that it probably dates from 1607.
- 683** (950) Composite miniature composed of three panels joined together, one above the other, from a manuscript of the *Gulistān* of Sa'di.
(1) Youthful dervish dancing in a gathering of Muslims.
(2) A sick man in bed.
(3) Muslim sages in a garden.
Mughal school: 1605–1610.
Size: 17.3 × 12.3 cm.
Lent by Walters Art Gallery, Baltimore.
- 684** (956) Portrait of Mādhu Singh, with purple jamā', vermilion trousers and a staff in his hand. A pair with No. 658.
Mughal school: about 1605–1610.
Size: 15.9 × 10 cm.
Lent by Walters Art Gallery, Baltimore.
- 685** (1099) Jahāngīr receiving Qutb al-Dīn Khān Koka (d. 1607) his foster brother at Lahore in 1605. Attributed to Manohar.
Mughal school: about 1605.
Size: 37 × 24 cm.
Wantage Collection portfolio, No. 9, Pl. 7.
Lent by Victoria and Albert Museum (111–1921).
- 686** (1106) The Himalayan Wild Goat (or Mārkhūr). In full colour with gold dusting, on a blue-green ground. By 'Ināyat.
Mughal school: about 1607.

Painting

Size: 36.5×24.2 cm.

Identified by C. S. Clarke (Wantage collection portfolio, Pl. 13) with an animal of this kind mentioned by Jahāngīr in his *Memoirs* under the date 19th February, 1607.

Lent by Victoria and Albert Museum (138–1921).

- 687 (1097) Portrait of Abdur Rahīm, Khān-i-Khānān (1556–1627).

Mughal school: about 1610.

Size: 11×7 cm.

Lent by His Majesty's Government in the United Kingdom.

- 688 (840) Poet in a Garden. Here attributed to Abu'l Hasan.

Mughal school: about 1605–1610.

Size: 12×10.3 cm.

Lent by Museum of Fine Arts, Boston.

Formerly in the Victor Goloubew collection. Reproduced: Marteau et Vever, No. 19, Pl. XIX (in colour). A. Coomaraswamy, *Ars Asiatica*, XIII, No. 119. *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, Vol. VI (1930), Pl. XXV. L. Binyon, *The Spirit of Man in Asian Art*, Harvard, 1935, Pl. 41.

A similar use of a background, semé with flowers, is found in a miniature signed by Mirza Ghulām in the British Museum *Anwār i Suhaylī* (cf. Wilkinson, *Lights of Canopus*, Pl. IX). It is however perhaps more characteristic of the Deccani school and it is to be noted that a flask of identical shape to that here represented occurs in the Bijāpur *Nimat-nāma* miniature, No. 806. It is therefore possible that this is a masterpiece of Bijapuri painting. Binyon writes, 'assuredly painted by a Persian though in India.'

- 689 (932) Portrait of a Courtier: a middle-aged man holding a flower. Beside him is a flowering plant. Pinkish background covered with thin white wash. Attributed to Abu'l Hasan.

In rather poor condition but the date is about 1610 and the attribution may be correct.

Size: 15.8×10 cm.

Lent by Indian Museum, Calcutta (S.187, Reg. 14275).

- 690 (1103) Portrait of Amīr Mīrzā Ghāzī Beg. He stands facing threequarters right and holds a flower in his right hand. The background is of turquoise, and the outline firm. On the reverse is the Imperial Seal. Attributed to Manohar.

Mughal: about 1610.

Size: 37×24.5 cm.

Reproduced: Wantage Collection, Portfolio Pl. 4.

Lent by Victoria and Albert Museum (118–1921 I.M.).

- 691 (853) A farrier shoeing an imperial horse, with his tools on the ground beside him. Line and light colour.

Mughal: about 1610.

Size: 12.5×14.5 cm.

Exhibited, Burlington Fine Arts Club, 1931, No. 21.

Lent by A. P. Oppé, Esq., C.B., London.

Another version, closely similar but in reverse, is in the British Museum.

- 692 (1203) Portrait of Abdullah Khān, Uzbek, hawking. Inscribed, 'This is the picture of Abdullah Khān Uzbek done by Nādir al-Zamān.'

Mughal school: period of Jahāngīr (1605–1627 A.D.).

Size: 38×26.5 cm.

Lent by Victoria and Albert Museum (1925–20).

There are several versions of this composition. The best known is in the British Museum, formerly in Add. album 18.801 (F. R. Martin, *Miniature Painting*, Pl. 177); a second, similar, is in the Rampur State Library, (P.

Painting

Brown, *Indian Painting under the Mughals*, Pl. 9), while a sketch is in the Goloubew Collection, in the Museum of Fine Arts, Boston (Coomaraswamy, *Ars Asiatica*, XIII, 1929, No. 112, Pl. LXVII). The Victoria and Albert miniature may well be the original version but it has suffered some alteration and addition, by which the miniature has been extended by about threequarters of an inch at top and bottom, the flowers in the foreground and the tree being repainted at the same time.

The inscription does not appear to be in Shāh Jahān's autograph but the attribution of the original part of the miniature to Abu'l Hasan Nādir al-Zamān may well be justified.

It is possible that the subject is the same as that of the convincing portrait of Abdullah Khān, formerly in the Claude Anet collection (F. R. Martin, *ib.*, Pl. 149) and recently bequeathed by Sir Bernard Eckstein to the British Museum, but at a considerably later period in his life.

- 693 (824) A prince holding a falcon. Inscribed with the name of Dāniyāl (1572–1604 A.D.) son of Akbar, but practically identical with a portrait in the Bibliothèque Nationale (Stchoukine, *Peinture Indienne*, Pl. XXIII) which represents Parvīz, second son of Jahāngīr, (born 1590, died 1626) and there is every reason to accept this identification.

Mughal school: about 1610.

Size: 10.4 × 6.8 cm.

Lent by the Bodleian Library, Oxford.

- 694 (1114) Jahāngīr holding an open-air council. This is the private audience, with only 17 courtiers present. Their identity has been discussed in detail by I. Stchoukine in *Revue des Arts Asiatiques*, 1931, p. 216, where he dates the miniature 1610–1614. It has been attributed to Govardhan, but is more probably by Manohar.

Size: 38 × 26.3 cm.

Reproduced: *Review of Principal Acquisitions*,

1925, Pl. 44. Stchoukine, *Peinture Indienne*, Pl. XXXIII; and *Revue des Arts Asiatiques*, 1931, Pl. LIV.

From the Minto album.

Lent by the Victoria and Albert Museum (1925–9, I.M.).

- 695 (973) Double miniature illustrating the *Gulistan* of Sa'dī: above, a Sultan pronouncing justice; below, a man being helped into a boat from the water as his own boat sinks. Signed: Dust (?).

Mughal school: about 1610–1615 A.D.

Size: 15 × 12.6 cm.

Lent by Walters Art Gallery, Baltimore, U.S.A. PLATE 133.

- 696 (924) Flower painting. Style of Mansūr.

Mughal: period of Jahāngīr (1605–1627 A.D.).

Size: 16.4 × 8.3 cm.

Lent by Geoffrey C. N. Sturt, Painswick, Glos.

- 697 (975) Hen and chickens. Painting on linen.

Mughal: period of Jahāngīr (1605–1627 A.D.).

Size: 19 × 17.2 cm.

Exhibited Burlington Fine Arts Club, 1931, No. 67.

Lent by Sir Edward Marsh, K.C.V.O., C.B., C.M.G.

- 698 (1207, 1208 and 1209) Three portraits of courtiers.

(a) 1207. The Court attendant Muhammad Khān.

Size: 11.8 × 6.2 cm.

(b) 1208. A Courtier.

Size: 14.4 × 7 cm.

(c) 1209. Abd al-Rahīm.

Size: 11.5 × 7 cm.

Mughal school: period of Jahāngīr.

Lent by His Majesty's Government in the United Kingdom (Johnson Collection).

Painting

- 699 (974) A Mughal officer reading from a scroll. Mughal school: period of Jahāngīr (1605–1627 A.D.).
Size: 13.6 × 9.3 cm.
Lent by Executors of the late P. C. Manuk.
- 700 (928) Lovers: a prince and a lady seated on a couch under a canopy. Mughal school: period of Jahāngīr (1605–1627 A.D.).
Size: 16.8 × 9.2 cm.
Lent by Sir Bernard Eckstein, Bart., London.
- 701 (929) Portrait of the Emperor Akbar: bust in an oval. Mughal: early 17th century.
Size: 7.4 × 5.3 cm.
Lent by Bodleian Library, Oxford.
- 702 (922) A hunting cheetah riding on a bullock cart, in a landscape of carefully differentiated planes. An attribution to Anūpchatar is written on the mount, but this appears to be considerably later. Mughal: 1610–1620 A.D.
Size: 7.3 × 12 cm.
Lent by His Majesty's Government in the United Kingdom (Johnson Album 67, folio 6).
PLATE 133.
- 703 (1213) Black Buck, carefully drawn in full colours. A man, somewhat resembling the Emperor Jahāngīr, leading the buck. Bluish green background. By Manohar. Mughal school: about 1610 A.D.
Size: 6¼ × 6⅝ ins.
Mughal imperial seal is on the reverse.
Reproduced: E. B. Havell, *Handbook of Indian Art*, 1920, Pl. LXXV. C. S. Clarke, *Portfolio of Indian Drawings*, 1922, Pl. 8.
Lent by Victoria and Albert Museum (134–1921, I.M.).
- 704 (847) Part of the margin of an album leaf. Two fragments from the margin of an album page painted in gold and colour with figures

of a peasant with a mattock and a sage expounding and a young man holding a book.

Mughal school: 1610–1618 A.D.

Size: 15.3 × 10 cm.

Reproduced: *Sotheby Sale Catalogue*, 7th February, 1949, Pl. XVII.

Lent by Sir Bernard Eckstein, Bart., London.

The style is identical with that of the margin painting in the now dispersed imperial album of Jahāngīr, of which the largest part is in the Berlin State Library (*cf.* Kühnel and Goetz, *Indische Buchmalereien*, 1923) while other leaves are in the Louvre (Marteau Collection, *cf.* Marteau et Vever, *Miniatures Persanes*, 1912, No. 237 and I. Stchoukine, *Miniatures Indiennes au Musée du Louvre*, No. 44, Pl. V), two in the Otto Sohn-Rethel Collection (Kühnel in *Pantheon*, Bd. VIII, 1931, pp. 385–9) and one in the Chester Beatty Collection and one in the former P. Schukin Collection in Moscow (*Catalogue*, 1907, Pl. XXX). A muraqqa in the Teheran Museum which was lent to the Royal Academy Persian exhibition of 1931 has similar margin paintings (*cf.* J. V. S. Wilkinson and Basil Gray in *Burlington Magazine*, April, 1935, pp. 168–177 and Madame Godard in *Athār e-Irān*, I, 1936, pp. 11–33. The complete pages of this album measure about 40 × 26 cm.). These margins were painted by the leading artists of the time and the signatures of Bālchand and Govardhan occur on the Berlin pages; those of Aqā Rizā, Bishn Dās, Daulat and Basāwan on the Teheran pages. These are all, except perhaps Basāwan, who is of an earlier generation, predominantly Jahāngīrī painters, and these albums seem to have been formed in the first half of the Emperor's reign, and were probably finished by 1618. A half generation earlier to judge from No. 651, illumination was less elaborate though equally proficient, and was apparently the work of specialists.

- 705 (968) The Emperor Jahāngīr standing on a globe and shooting an arrow at the head of

Painting

Malik Ambar. Signed: Abu'l Hasan.

This complicated drawing is fully described in the *Library of Chester Beatty, Catalogue of the Indian Miniatures*, by Sir Thomas Arnold and J. V. S. Wilkinson, Vol. I, pp. 31-32 and Pl. 62 with translations of the various inscriptions which it bears. It is stated that a close replica of the painting was sold in Sotheby's rooms in 1929; it lacked several of the inscriptions however (though not that giving the name of the artist Abu'l Hasan) and for this reason cannot be considered the archetype. Malik Ambar was a successful leader of opposition to Mughal expansion in the Deccan. He died in his 80th year in 1626. It seems probable that the miniature was painted some years earlier, about 1618 A.D.

Size: 25.8 × 16.5 cm.

Lent by Chester Beatty, Esq., London.

- 706 (917) The Emperor Jahāngīr holding a portrait of his father Akbar. Signed: Nādir al-Zamān (the title conferred upon Abu'l Hasan, it means 'Supreme in his Time').

Size: 11.5 × 8.1 cm.

Mughal school: about 1615 A.D.

Reproduced: Arnold and Grohmann, *The Islamic Book*, Pl. 83. I. Stchoukine, *Les miniatures indiennes de l'époque des grands Moghols au Musée du Louvre*, 1919, No. 36, Pl. VI.

Lent by the Musée Guimet.

- 707 (969) Portraits of Khwāja Jahān, Sa'di, Mirza Sādiq al-Husayni. The left side of a double-page miniature. Signed (on a tablet held by a man in the right foreground): Abu'l Hasan.

Mughal: period of Jahāngīr (1605-1627 A.D.).

Size: 17.3 × 12.3 cm.

Lent by Walters Art Gallery, Baltimore.

It is possible that this miniature contains a self-portrait by Abu'l Hasan in the figure represented as holding his signature.

- 708 (923) The Emperor Jahāngīr, while hunting, is attacked by a wounded lion. The incident

represented is probably one which took place in 1610, when Jahāngīr had wounded a tiger and was saved from death by the action of Anirā'i (cf. *Tūzuk*, I, p. 185).

Signed: Miskīn.

Mughal school: about 1610 A.D.

Size: 23.5 × 15.3 cm.

Reproduced: *Sotheby Sale Catalogue*, 7th February, 1949, Pl. XXI.

Lent by Sir Bernard Eckstein, Bart., London.

PLATE 134.

- 709 (927) The Emperor Jahāngīr lion-hunting on an elephant. His courtiers salute his kill of a lioness, whom he has shot through the head. Jahāngīr is represented as he was in the early part of his reign. Three others are represented as riding on elephants. The figure on the elephant in the foreground is Mirzā Abu'l Hasan Asaf Khān, brother of Nur Jahān; that behind on the right may be Anirā'i, who in 1610 saved Jahāngīr's life when he was attacked by a tiger (cf. I. Stchoukine, *Portraits Moghols: Deux Darbar de Jahāngīr*, *Revue des Arts Asiatiques*, 1931, p. 221 and 1933, Pl. LXXI and p. 237).

Mughal school: about 1615 A.D.

Size: 31.5 × 18.7 cm.

Reproduced: Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. XLII.

Lent by the Indian Museum, Calcutta (S. 163, Reg. 316).

Unsigned and undated but preserving much of the vigour of the school of Akbar.

- 710 (1134) Prince Khurram (b. 1592), afterwards Shāh Jahān, weighed against gold, at the order of his father, the Emperor Jahāngīr, in the presence of Khān Khanān (d. 1627), Mahābat Khān (d. 1634), Itimād al-daula (d. 1621) and Khān Jahān (d. 1631). Both Emperor and Prince wear earrings, a custom adopted by Jahāngīr, according to Stchoukine, in 1614. In the foreground are the various presents of jewels, etc., on trays, in the background a pavilion with porcelain in niches, and, on the right, a beautiful garden.

Painting

Mughal school: about 1615 A.D.

Attributed to Manohar.

Size: 30.4 × 20 cm.

Reproduced: *Burlington Magazine*, February, 1948.

Lent by the Executors of the late P. C. Manuk.

This can hardly be the occasion mentioned in the *Tūzuk-i Jahāngiri* to mark Prince Khurram's 16th (lunar) year (cf. Rogers translation, I, p. 115) since Pīr Khān only received the title of Khān Jahān later this year (A.D. 1607). Other anniversaries of Khurram's birth specially mentioned in the *Tūzuk* were his 24th (ib., p. 306), his 27th (p. 424) and his 28th (ib., II, p. 68). Itimād-al-daula, Jahāngīr's father-in-law, died in 1621. Khurram does not seem to have grown a beard until 1620 (see No. 732). He was still beardless as here in 1619.

711 (876 and 880) Two miniatures from a manuscript of the *Razmnāma*, one bearing the date equivalent to 1616 A.D.

(a) 880. From the story of Sudarsana, a Raja who retired to live a devout life in the forest with his wife, from the 13th book of the *Razmnāma*. He is seen returning with a bundle of wood on his back to find his wife entertaining Dharma, god of justice, disguised as a young Brahmin (cf. a miniature from the Jaipur *Razmnāma*, reproduced by Hendley on Pl. LXXVIII). Signed: Fāzil.

(b) 876. Bikhya, playing with her maids in a garden, discovers Chandrahāsa sleeping and reads a letter which she finds on him. She is astonished to find that it is from her father and addressed to her brother who is ordered to kill the bearer. She alters it so that he is ordered to marry his sister to the bearer.

Signed: Abdullāh and dated 1025 A.H. (1616 A.D.).

Size of the page (inside margins): 14½ × 8 ins. (35 × 21 cm.).

Mentioned: *Islamic Culture*, 1939, p. 500 and M. A. Chaghatai in *Bulletin of the Deccan College Research Institute*, Poona, Vol. V, 1944, p. 294.

Lent by R. B. Beckett, London.

712 (916) Jahāngīr in camp inspecting the work of his artists of which he considered himself a good judge (cf. *Tūzuk i-Jahangīrī*, Vol. II, pp. 20).

Mughal school: about 1615 A.D.

Size: 22.4 × 14.7 cm.

Reproduced: H. Goetz, *Bilderatlas*, 1930, No. 135.

Lent by His Majesty's Government in the United Kingdom (Johnson Collection, Album XXVII, 10).

713 (982) A Prince standing on a platform conversing with a bearded poet. Signed: Abd al-Salīm.

Mughal: period of Jahāngīr (1605–1627 A.D.).

Size: 14 × 9 cm.

Lent by Indian Museum, Calcutta (S.146, Reg. No. 225).

The artist is not otherwise known, but the style points to the early part of Jahāngīr's reign. PLATE 132.

714 (1095) A pair of Indian cranes; a highly finished drawing with summarily treated background.

Signed (with the brush) by Mansūr.

Mughal school: period of Jahāngīr (1605–1627 A.D.).

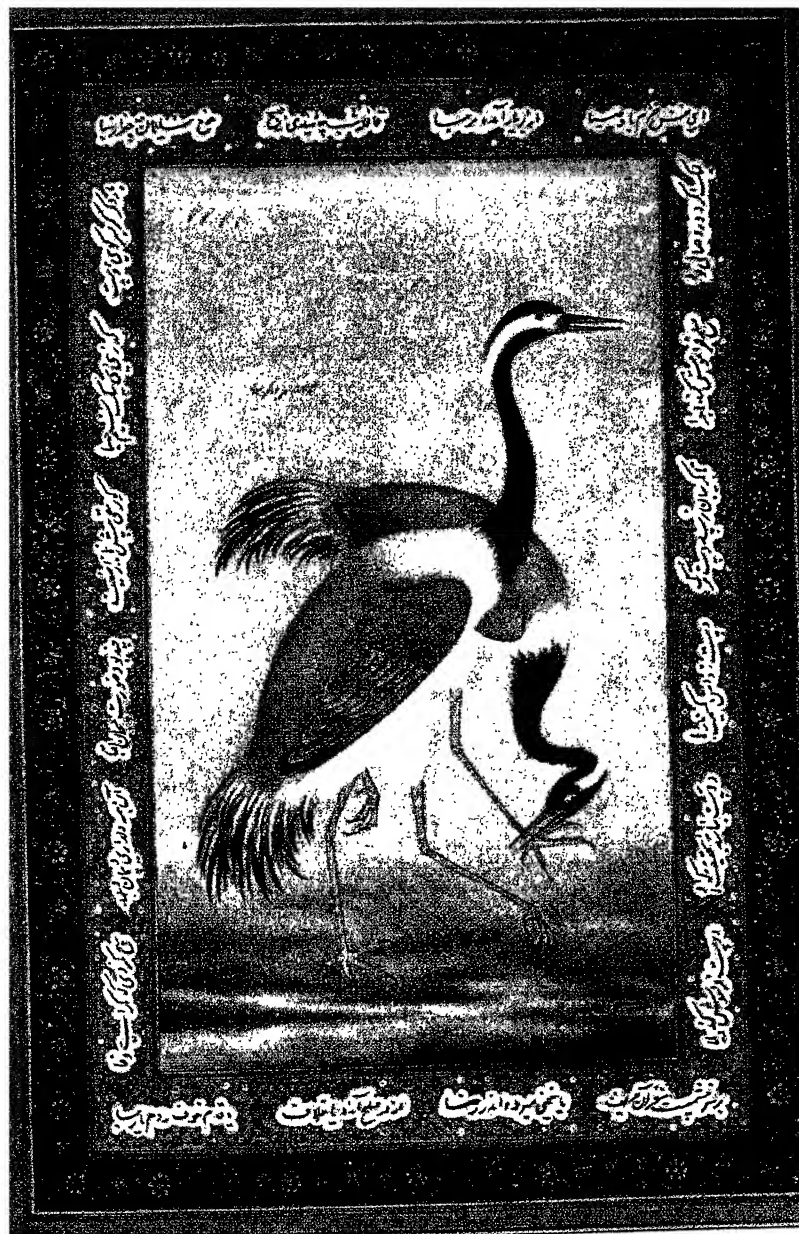
Size: 26 × 17 cm.

Reproduced: C. S. Clarke, *Wantage Collection Portfolio*, 1921, Pl. 14, No. 20. E. B. Havell, *Indian Painting and Sculpture*, 2nd edition, 1928, Pl. LXI. Wilfrid Blunt, *Burlington Magazine*, February, 1948.

Lent by Victoria and Albert Museum (122a–1921).

COLOUR PLATE G

COLOUR PLATE G



714. A PAIR OF CRANES. BY MANSŪR
Mughal: 1605-1627 A.D.

Painting

- 715** (1110) The Himalayan Cheer Pheasant. Drawn in full colour with considerable use of white and bistre washes, the background in light colours only, with faint wash in the sky on a plain ground. Signed: Mansūr.
Mughal school: period of Jahāngīr (1605–1627 A.D.).
Size: 25.6 × 18.2 cm.
Reproduced: C. S. Clarke, *Wantage Collection Portfolio*, 1921, Pl. 16, No. 24. 100 *Masterpieces Mohammedan and Oriental* (1931), Pl. 57. Lent by Victoria and Albert Museum (136–1921).
Connected by C. S. Clarke with a passage in the *Tūzuk i-Jahāngiri* (II, p. 220) under the year 1621.
- 716** (914) Two miniatures mounted together.
(a) White Eye. Signed: amal-i-Banda Ma(n-sūr).
(b) Buck.
Size (of each): 7.2 × 7 cm.
Mughal school: about 1610–1615 A.D.
Both these fine animal drawings are probably by Mansūr, but only the first carries his signature, which is partly cut off.
Reproduced: F. R. Martin, *Miniature Painting* (1912), Pls. 217, 219. *Sotheby Sale Catalogue*, 7th February, 1949, Pl. XVIII.
Lent by Sir Bernard Eckstein, Bart., London.
- 717** (942) Musician playing the vina. Signed: Mansūr.
Size: 9.2 × 7 cm.
On the reverse is an Imperial seal not clearly legible. From the collection of Jonathan Scott. Exhibited Burlington Fine Arts Club, 1931, No. 190.
Lent by E. Croft Murray, Esq., Richmond, Surrey.
- 718** (911) Hornbill perched on a piece of rock with grasses and small plants.
- Period of Jahāngīr (1605–1628 A.D.).
Both bird and background are nicely painted, but they are rather awkwardly associated.
Another version of this drawing agreeing closely with it, but somewhat superior especially in the landscape, was sold at Sotheby's rooms in 1929. It bore an attribution on the mount to Mansūr.
Size: 14.5 × 20 cm.
Reproduced: *Lilliput*, April, 1948.
Lent by Geoffrey C. N. Sturt, Painswick, Gloucestershire.
- 719** (964) Nilgai, standing in low vegetation. Unsigned, but attributed to Mansūr.
Mughal school: period of Jahāngīr (1605–1627 A.D.).
Size: 29.3 × 22.5 cm.
Lent by the Executors of the late P. C. Manuk. The hindquarters of the nilgai have suffered some damage and there is some retouching there. Otherwise the animal is drawn without outline with fine detail; the plants too are delicately and sensitively drawn. PLATE 139.
- 720** (962) Small falcon on a perch. Signed by Manohar.
Mughal school: period of Jahāngīr (1605–1627 A.D.).
Size: 15.3 × 9 cm.
Lent by Geoffrey C. N. Sturt, Painswick, Gloucestershire.
- 721** (1200) Fighting Cock, in brilliant plumage on a dark green background.
Mughal school: period of Jahāngīr (1605–1627 A.D.).
Size: 17.4 × 11.2 cm.
Lent by Captain E. G. Spencer-Churchill, Northwick Park, Gloucestershire.
- 722** (1197) A Turkey. The bird in full colours, the background landscape with a hill lightly

Painting

sketched in. Unsigned, but attributed to Mansūr, with contemporary floral border on which is the imperial seal.

Mughal: period of Jahāngīr (1605–1627 A.D.).
Size: 18.6 × 11.6 cm.

Reproduced: E. B. Havell, *Indian Painting and Sculpture*, 2nd edition, 1928, Pl. LX. J. Irwin, *Studio*, 1948.

Lent by Indian Museum, Calcutta (Reg. No. 210).

The Turkey closely resembles the signed drawing by Mansūr in the Wantage Collection at the Victoria and Albert Museum (135–1921, C. S. Clarke, *Portfolio*, No. 23), but the technique seems to differ slightly from this in which there is much minute hatching. The Calcutta drawing on the other hand is stippled with the point of the brush. It lacks the frieze of flowering plants in the foreground, but on the other hand the Wantage version has no landscape in the background. There seems no reason why both may not be by Mansūr.

C. S. Clarke assigned the Wantage Turkey to 1612 on the evidence of a passage which he quotes from the *Tūzuk-i-Jahāngīrī*.

- 723 (961) A Vulture perched on rocks. Unsigned. Attributed to Mansūr.

Size: 14.4 × 12 cm.

Reproduced: *Chester Beatty Catalogue of the Indian Miniatures*, 1936, Pl. 80. *Illustrations to the Exhibition*, p. 22. *Burlington Magazine*, February, 1948. *Studio*, February, 1948, Pl. IX.

Lent by A. Chester Beatty, Esq., London.

This same vulture occurs, in reverse, in a miniature of the album sold by Messrs. Sotheby, lot 144, with signature of Mansur.

- 724 (967) A Chameleon on a branch. Signed: Mansūr.

Size: 11.1 × 13.8 cm.

Reproduced: *Burlington Magazine*, February,

1948. *Phoenix*, February, 1948.

Exhibited Burlington Fine Arts Club, 1931.

Lent by His Majesty the King, Windsor Castle.

PLATE 135.

- 725 (1199) Two miniatures from a manuscript, mounted together on one mount.

(a) A Fair Horseman dressed like St. George on a grey horse fighting with a bare-foot Indian who carries a very large oval shield. They both carry similar long swords. This type of weapon is found in some of the border paintings of the Jahāngīr album at Berlin (cf. Kühnel and Goetz, *Buchmalerei*, Pls. 18, 22).

The man on foot is a gladiator (Shamsher-bāc) carrying the huge shield called *tilwah*, and coming from South India. (*Ain-i-Akbari*, ed. Blochmann, I, p. 252).

Size: 11 × 13.5 cm.

(b) 1199. A page driving a blindfolded hunting cheetah in a cart drawn by a pair of black buck, through a hilly landscape.

Mughal school: about 1615 A.D.

Size: 9.8 × 13.5 cm.

These are not by the same hand but probably contemporary, and from a single manuscript, which may be connected with the small miniatures of similar proportions mounted in several of the Polier albums, viz., Berlin 1.4593 (H. Goetz, *Pantheon*, March 1932, pp. 99–103, Figs. 1 and 3) and British Museum Or. 23610 (1920–9–17–095 and 096 (2) each of which measures 9 × 10 cm.).

Johnson was forming his collection at about the same time as Polier.

Lent by His Majesty's Government in the United Kingdom (Johnson Album 14–8).

- 726 (1212) A Wrestler, called the White Elephant. Inscribed: Portrait of Fīl Safīd Gostīgīr, servant of Jahāngīr Shāh. By Manohar.

Painting

Mughal school: about 1615 A.D.

Size: 13.4 × 22 cm.

Exhibited Burlington Fine Arts Club, 1931, No. 25.

Reproduced: H. Goetz, *Jahrbuch der Asiatischen Kunst*, 1925, p. 42 and Taf. 52. L. Heath, *Examples of Indian Art at the British Empire Exhibition*, 1924, India Society, 1925, Pl. I.

- 727 (936) Portrait of Raisāl Durbārī, standing facing left, leaning on a long staff, wearing a cloak over his shoulders.

Mughal school: about 1615 A.D.

Size: 12.2 × 6.1 cm.

Lent by A. Chester Beatty, London.

Raisāl was a Rajput of the Shaikhāwat branch of the Kachwāhas of Amber (Jaipur). He was at the court of Akbar and under Jahāngīr commanded in the Deccan. He lived to old age. This is a typical Jahāngīrī portrait.

- 728 (976) The Emperor Akbar seated on a platform under a canopy, receiving a courtier. Beside him also are a sword-bearer, and Prince Sultān Murād (b. 978 A.H.). In the foreground are attendants, one of whom holds an open book, in which a couplet is written. In the background are trees and a hillside.

Mughal school: early 17th century.

Size: 22 × 16.2 cm.

Lent by A. Chester Beatty, London.

Since this cannot be a contemporary portrait of Akbar as he was about 1580, it must have been executed during the Jahāngīr period.

- 729 (918) Darbār of Jahāngīr. The public reception of his son Parwīz in June, 1619. The remains of a signature indicate that the painters were two (or more) Khānahzade (Palace-born) artists, but their names have been cut off. The greater part may be attributed to Abu'l Hasan Nādir al-Zamān.

Mughal school: 1619 A.D.

Size: 35 × 20 cm.

Reproduced: F. Sarre und F. R. Martin, *Meisterwerke der Muhammedanischen Kunst*, Tafel 39. F. R. Martin, *Miniature Painters and Painting*, Pl. 216. Marteau and Vever, *Miniatures Persanes*, 1912, Pl. 234. Coomaraswamy, *Catalogue of the Indian Collections, Museum of Fine Art, Boston*, Pt. VI, 1930, Pl. XXXIV.

The identification of the occasion is due to I. Stchoukine, *Revue des Arts Asiatiques*, 1931, p. 238-41, where most of the courtiers represented are identified.

Lent by the Museum of Fine Arts, Boston.

- 730 (921) The Emperor Jahāngīr with a cavalcade before the tomb of his father, Akbar, at Sikandra. The occasion is probably the visit described in *Tūzūk* (Vol. II, p. 101), 1619 A.D. Unsigned.

Mughal school: about 1619 A.D.

Size: 28.2 × 18.7 cm.

Reproduced: J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 5.

Lent by A. Chester Beatty, Esq., London.

- 731 (960) Hulagu, the Mongol Il-Khān, with Nāsir al-Dīn Tusi and others. Signed: Manohar Bandah i Dargāh (slave of the court), (on the field of the miniature).

Period of Jahāngīr (1605-67 A.D.).

Size: 21.3 × 13.5 cm.

Lent by A. Chester Beatty, London.

The figures are dressed in contemporary Mughal costume, except that Hulagu wears a Mongol headdress. The famous poet is seated on a carpet with an astrolabe before him. Seven courtiers are grouped round, including bearers of sword, bow and arrows and a falcon.

- 732 (1096) The meeting of the Emperor Jahāngīr and Prince Khurram. Signed: Raja Manohar Singh. An unfinished miniature in line with *pentimenti* and partly enriched with gold.

Mughal school: 1620 A.D.

Painting

Size: 29.5 × 20.8 cm.

Reproduced: Coomaraswamy, *Indian Drawings*, 1910, Pl. 11. Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. LVIII. J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 7 (in colour).

Lent by His Majesty's Government in the United Kingdom.

An inscription indicates that the occasion was an audience in the *Diwān i-Khās*. The artist is otherwise unknown, unless he be the well-known painter Manohar.

Khurram seems to have been received by his father for the last time on the 4th of Dai 1029 A.H. (December 1620 A.D.) as described in the *Tūzuk* (II, p. 190) at Lahore, when he was despatched to the Deccan with an army. (See I. Stchoukine, *Revue des Arts Asiatiques*, 1931, p. 230, correcting Coomaraswamy *loc cit.*). A finished miniature, apparently based on this sketch, but with a number of the subordinate figures rearranged is to be found in the *Shāh-Jahān-nāma* at Windsor Castle (No. 773). This is dated 1067 A.H. (1657 A.D.). It bears the name of an artist 'Marār' or 'Murar'.

- 733 (920) The Death of Ināyat Khān, 1618 A.D. Miniature showing the emaciated frame of the courtier in the last stages of an illness brought on by over-indulgence in opium. He is propped up by brilliantly coloured cushions which contrast with the grey of his complexion. The subject has been identified from a passage in Jahāngīr's *Memoirs* (*Tūzuk*, ed. Rogers, Vol. II, p. 43).

Mughal school: 1618–1630 A.D.

Size: 12.5 × 15.3 cm.

Reproduced: F. R. Martin, *Miniature Painting and Painters*, 1912, Pl. 200. Binyon and Arnold, *Court Painters of the Great Moguls*, 1921, Pl. XXIV. Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. L.

Lent by the Bodleian Library, Oxford (Ouseley collection).

A sketch for this picture is in the Museum of Fine Arts, Boston (Goloubew collection), cf. A. K. Coomaraswamy, *Ars Asiatica*, XIII, No. 124; and L. Binyon, *Spirit of Man in Asian Art*, 1935, Pl. 43.

- 734 (1100) Prince Muhammad Murād, fourth son of Shāh Jahān, mastering an unruly elephant. Drawing in line and gold.

Signed: Bichitr and dated A.H. 1030 (1620–1621 A.D.).

Mughal: period of Jahāngīr.

Size: 22.3 × 16.6 cm.

Reproduced: E. B. Havell, *Indian Sculpture and Painting*, 1st edition, 1908, colour plate; 2nd edition, 1928, Pl. LVII. Percy Brown, *Indian Painting under the Mughal* (1924), Pl. LVI.

Lent by Indian Museum, Calcutta (S.126, Reg. No. 8 (b)).

The signature and date written in a large hand at the foot had not been correctly read before the exhibition.

- 735 (1111) Portrait of an unknown European, probably Portuguese, standing in a landscape in brilliantly coloured costume: red coat, white shirt with frilled collar, orange trousers and red shoes. The sky is golden.

Mughal: period of Jahāngīr (1605–1627 A.D.).

Size: 32.2 × 18.2 cm.

Reproduced: *Illustrated Souvenir of the Exhibition*, 1947, Pl. 29.

Lent by Victoria and Albert Museum (I.M. 9–193).

Similar subjects of this period are reproduced by F. R. Martin, *Miniature Painting and Painters*, 1911, Pls. 170–1.

- 736 (972) The Emperor Jahāngīr holding up a globe in his right hand. He stands facing left in profile, and his left hand rests on his sword hilt. A dark green background. Signed Bichitr.

Mughal school: about 1630 A.D.

Painting

Size: 20.5 × 12.7 cm.

Reproduced: Sir T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty; a Catalogue of the Indian Miniatures*, p. 28, No. 5 and Pl. 57.

Lent by A. Chester Beatty, London.

A typical royal portrait, provided with a rayed halo, it is highly finished (see No. 749).

- 737** (971) Chenar Tree, hunter and squirrels. Attributed to Abu'l Hasan Nādir al-Zamān. Full colours on a gold ground.

Mughal school: period of Jahāngīr (1605–1627 A.D.).

Size: 36.5 × 22.5 cm.

Reproduced: Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. XV. L. Heath, *Examples of Indian Art at the British Empire Exhibition*, 1925, Frontispiece. Vincent Smith, *History of Fine Art in India*, 2nd edition, 1930, Pl. 152. J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 6 (in colour).

Lent by His Majesty's Government in the United Kingdom (Johnson Collection, Album I, folio 30).

On the reverse is an old attribution to Abu'l-Hasan Nādir al Zamān which may have been copied from the signature which no doubt formerly occupied the space in the lower left corner of the miniature where a small part has been cut off.

- 738** (978) Game Cock. Full colours on a plain ground. Attributed to Mansūr.

Mughal school: period of Jahāngīr (1605–1627 A.D.).

Size: 16.1 × 10.5 cm.

Reproduced: J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 1.

Lent by Geoffrey C. N. Sturt, Painswick, Gloucestershire.

- 739** (1108) Mountain Sheep. Cloudy red sky behind. By Padārath.

Mughal school: about 1615–1625 A.D.

Size: 16.5 × 20.7 cm.

Reproduced: Sir T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty; the Indian Miniatures*, 1936, III, Pl. 53 (in colour).

Lent by A. Chester Beatty, London.

- 740** (1122) The Emperors Akbar, Jahāngīr and Shāh Jahān seated on thrones, with Khān A'zam, Itimād al-Daula and Asaf Khān standing before them. By Bichitr.

Mughal school: about 1630 A.D.

Size: 29.7 × 20.5 cm.

Reproduced: Sir T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty; the Indian Miniatures*, Vol. II, p. 33, No. 19 and Vol. III, Pl. 65 (in colour).

Lent by A. Chester Beatty, London.

- 741** (981) Shrike. Signed: Hāshim. Mughal school: period of Jahāngīr (1605–1627 A.D.).

Size: 19.6 × 11.6 cm.

Lent by Geoffrey C. N. Sturt, Painswick, Gloucestershire.

- 742** (1094) Portrait of Mulla Shafi'a (died 1661 A.D.). A fragment from the margin painting of an album leaf.

Mughal school: about 1640 A.D.

Size: 13.6 × 7.2 cm.

Lent by J. C. French, Worthing, Sussex.

- 743** (1133) Portrait of a Mughal courtier. Mughal school: period of Jahāngīr (1605–1627 A.D.).

Size: 10.7 × 5.2 cm.

Lent by Indian Museum, Calcutta (S.189, Reg. No. 363).

- 744** (947) Portrait of Malik Ambar, Abyssinian minister of Ahmadnagar (1610–1626 A.D.). He wears vermilion shoes and blue trousers

Painting

are visible, but otherwise he is dressed entirely in white. The background is a blue-green. See No. 705 above. Signed: Hāshim.

Mughal school: about 1620 A.D.

Size: 15 × 8.1 cm.

Reproduced: I. Stchoukine, *Les miniatures Indiennes de l'époque des Grands Moghols au Musée du Louvre*, 1929, No. 40; and *Peinture Indienne*, Pl. XXIX.

Lent by Musée Guimet, Paris.

This miniature portrait corresponds closely to one in the M.F.A., Boston (Coomaraswamy, *Catalogue of the Indian Collections*, VI, No. LXXVII, Pl. XXXVII), which is Deccani work, presumably executed in Ahmadnagar. It is probable that Hāshim made his portrait after it. On the other hand a second portrait by him in the Maurice Rothschild Collection published by I. Stchoukine in *Revue des Arts Asiatiques*, IX, 1935, p. 198, Pl. LXVIII, must be 10 years earlier.

- 745** (966) Portrait of Sahī Mīrzā Farrukh-Fal. He stands threequarters to the left with the head in profile, wearing a white dress, on which his name is written. The drawing is a good deal damaged.

Mughal school: period of Jahāngīr.

Size: 19.5 × 12 cm.

Lent by Indian Museum, Calcutta (S.180, Reg. No. 141-42).

- 746** (907) Three dervishes in a landscape. Shaded drawing.

Mughal school: 1630-1640 A.D.

Size: 18.7 × 12.8 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Album 22, folio 13).

PLATE 137.

- 747** (1131) Portrait of Muhammad Amīn of Shāhristān, Mīr Jumla, standing facing three-quarters left with head in profile, with clasped hands. Plain background. By Shīvdās.

Mughal school: about 1625 A.D.

Size: 37 × 25 cm.

Reproduced: C. S. Clarke, *Portfolio of Indian Drawings*, 1922, No. 14, Pl. 11.

Lent by Victoria and Albert Museum (121-1921 I.M.).

The subject of this drawing was a Persian who entered the service of the Emperor Jahāngīr in 1618 A.D. He died in 1637.

Shīvdās worked upon the illustration of the *Jyar i-Dānish* pages in the Chester Beatty collection, and also on the Walters Art Gallery Nizami Ms.

- 748** (1107) Portrait of Muhammad Rizā Kashmīrī standing leaning his chest against a long staff and holding a book and rosary. He is bearded and smiling and wears a large turban on which his name is written. Dark background. By Bichitr.

Mughal school: about 1630 A.D.

Size: 16.2 × 9.2 cm.

Reproduced: T. W. Arnold and J. V. S. Wilkinson, *Library of A. Chester Beatty, Catalogue of the Indian Miniatures*, 1936, Pl. 60.

Lent by A. Chester Beatty, London.

- 749** (1124) Portrait of Shāh Daulat, holding a globe surmounted by a crown, and inscribed in Persian, 'The key of the victory over the two worlds be entrusted to thy hand.' Signed by Bichitr.

Mughal school: period of Shāh Jahān (1627-1658 A.D.).

Size: 21.8 × 13 cm.

Reproduced: T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty; a Catalogue of the Indian Miniatures*, 1936, Frontispiece to Vol. I. J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 8.

Lent by A. Chester Beatty, London.

The identification of the subject of this portrait with this Muhammadan saint rests upon his close association with the Mughal Imperial

Painting

house. In the same album is a portrait of the Emperor Jahāngīr (No. 736) also by Bichitr, which is clearly a pendant to this and has precisely the same inscriptions (see *The Library of A. Chester Beatty*, *ib.* III, Pl. 57). The intention must have been to mount these two miniatures facing one another so that Shāh Daulat appears to offer the globe to the Emperor. It would appear to be a posthumous portrait and to date probably from the 1630's.

- 750** (912) Portrait of Bāqir Khān (d. 1637 A.D.) father of Fakhir-Khān. Signed: Bālchand.

Mughal school: period of Shāh Jahān (1628–1658 A.D.).

Size: 23.4 × 13.1 cm.

Reproduced: T. W. Arnold in *Rupam*, No. 6, April, 1921. Arnold and Grohmann, *The Islamic Book*, 1929, Pl. 88.

Lent by His Majesty's Government in the United Kingdom (Johnson Album 25, folio 9). Madame Godard reproduces another portrait of Bāqir Khān, also attributed to Bālchand in *Athār-e-Irān* (II, (2) 1938, Pl. 19, Fig. 75). It differs greatly but might conceivably be the same subject at an earlier period of his life.

- 751** (915) Two miniatures on one mount.

(1) Moses in prayer on Horeb with the Almighty appearing in a cloud. Line and light colour.

Size: 12.8 × 5.9 cm.

(2) The infant Jesus adored by angels. Ink wash and gold.

Size: 14.7 × 11 cm.

Mughal school: period of Shāh Jahān (1628–1658 A.D.).

Lent by His Majesty's Government in the United Kingdom (Johnson Collection, Album I.1).

A miniature similar to (2) in both subject and style is in the Chester Beatty Collection (*Catalogue*, III, Pl. 82).

- 752** (1182) Hunting by night. A Mughal prince with two attendants stalking deer with a bow and arrows. One of the attendants has put foliage on his head and holds a light and rings a bell to attract the deer. In the background an ascetic sits on a skin at the entrance to his hut. Deep blue sky. Here attributed to 'Ināyat.

Mughal school: about 1630 A.D.

Size: 21.2 × 13.9 cm.

Reproduced: Binyon and Arnold, *Court Painters of the Grand Moguls*, 1921, Pl. XXXIV (in colour). Percy Brown, *Painting under the Moghuls*, 1924, Pl. XLIV.

Lent by the Bodleian Library (Ouseley Collection).

The attribution to 'Ināyat is based on the resemblance to a miniature by him in the British Museum (J. V. S. Wilkinson, *Mughal Painting*, 1948, Pl. 10) signed and dated 1040 A.H. (A.D. 1630–1631). In both drawings there is the same diffused light, and the same modelling of the faces, which points to European influence. Vegetation is treated in the same way in both and in both fire is painted in the same convention. Even if they are not by the same artist, they cannot be far apart in date.

- 753** (1138) Portrait of the Emperor Shāh Jahān (1627–1658 A.D.) half-length in an oval. He stands facing right the head in profile, and holds up a seal on which his titles are engraved.

Mughal school: about 1628 A.D.

Size: 15.5 × 10.5 cm.

Lent by Geoffrey C. N. Sturt, Painswick, Gloucestershire.

This is probably an accession portrait. It is of fine quality but unsigned. PLATE 136.

- 754** (1136) The Emperor Shāh Jahān seated under a canopy holding one of his children and talking to his nurse who holds a vase of flowers. Since Shāh Jahān did not grow his

Painting

beard until 1620, the child who seems to be no more than three years old cannot be Dārā Shikoh (b. 1615) but it might be Aurangzeb (b. 1617) or Shujā (b. 1624).

Mughal school: about 1620–1630 A.D.

Size: 19 × 13.6 cm.

Lent by Captain E. G. Spencer-Churchill, M.C., Northwick Park, Gloucestershire.

PLATE

- 755** (1126) The three younger sons of Shāh Jahān; according to the inscription Shujā, Aurangzeb and Murād Bakhsh, riding through the country with lances. By Bālchand.

Mughal school: about 1637 A.D.

Size: 38.7 × 26 cm.

Reproduced: I. Stchoukine, *Le Peinture Indienne*, Pl. XL.

Lent by Victoria and Albert Museum (1925–13).

- 756** (1117) Shāh Jahān standing on a globe, attended by his four sons, Dārā Shikoh, Shujā, Aurangzeb and Murād Bakhsh. By Bālchand.

Mughal school: about 1637 A.D.

Reproduced: *Chester Beatty Catalogue of the Indian Miniatures*, Vol. 1, p. 29, No. 10.

Size: 23.2 × 14.9 cm.

Lent by A. Chester Beatty, London.

Cf. The equestrian group of the three sons by the same artist in the Victoria and Albert Museum (No. 755).

- 757** (892) The Visit to Sheikh Phūl. Signed: Bishn-dās.

Mughal school: about 1630 A.D.

Size: 36.5 × 26.5 cm.

Reproduced: N. C. Mehta, *Studies in Indian Painting*, Pl. 37.

Lent by Bharat Kala Bhavan, Benares.

- 758** (1128) A Mughal prince listening to a singer. Unsigned.

Mughal school: about 1630–1640 A.D.

Size: 19.9 × 14.5 cm.

Lent by Captain E. G. Spencer-Churchill, M.C., Northwick Park, Gloucestershire.

The Prince, aged about 25, is seated on a carpet, under a pipal tree. Also seated on the carpet are two young men, possibly also members of the Mughal house. All three wear pearl earrings. Facing the Prince is the singer, seated with hands held out before him; beside him is the accompanist playing a saranghi.

It would be tempting to identify the principal figure with Prince Khurram (b. 1592), afterwards Shāh Jahān, whose early portraits before he grew a beard about the end of 1620, it much resembles, were it not that it would be necessary then to date it not later than 1620 which on grounds of style would seem to be at least ten years too early, and probably more. His son Dārā Shikoh was born in 1615, and 1640 would be an entirely acceptable date for this miniature. It must be admitted, however, that the figure only slightly resembles the general portraits of Dārā Shikoh who seems to have grown his beard at an early age. It is therefore more likely to be Shujā, his second son who was born in 1616.

COLOUR PLATE H

(See above, No. 756.)

- 759** (925) The first four Emperors of the Mughal house seated on thrones with their ancestor Timur enthroned in the centre. Babur and Akbar are on his right, Humayun and Jahāngīr on his left. A landscape behind with blue sky. Signed (on the throne): Hāshim.

Mughal school: period of Shāh Jahān (1628–1657 A.D.).

Lent by His Majesty's Government in the United Kingdom (Johnson collection 64–38). This is a simplified version of the miniature previously in the Demotte collection which was reproduced by Martin (Pl. 214) and by Marteau-Vever (Fig. 226). This is dated 1064

COLOUR PLATE H



758. A PRINCE LISTENING TO A SINGER
Mughal: 1630-1640 A.D.

Painting

A.H. 1653–1654, and also bears Hāshim's signature. Other versions are in the Victoria and Albert Museum (I.M. 1925–8); unsigned, but attributed to Govardhan; and Tehran, attributed to Bishndās (Mme. Godard in *Athār-e Irān*, IV (2), Fig. 63). The Johnson collection miniature may probably be a miniature of about 1653, and the signature may well be genuine.

- 760** (1102) A courtier with moustache and whiskers seated leaning against a cushion looking at a hawk which is perched on his gloved right hand. Line drawing.

Mughal school: period of Shāh Jahān (1627–1650 A.D.).

Size: 19.7 × 13.1 cm.

Lent by Indian Museum, Calcutta (S.772, Reg. No. 14225).

The upper right corner is damp stained.

- 761** (1112) Four ascetics seated on the ground under three trees, one is naked and the other three with only one garment each. All are bearded. Tinted line-drawing.

Mughal school: period of Shāh-Jahān (1627–1658 A.D.).

Reproduced: Binyon and Arnold, *Court Painters of the Grand Moguls*, 1921, Pl. 28. A. K. Coomaraswamy, *Indian Drawings*, I, 1910, Pl. 14.

Lent by Lady Rothenstein, Stroud, Glos.

- 762** (1228) Album of miniatures and calligraphy, with inscription recording its presentation by Prince Dārā Shikoh to his wife Nadirah in A.H. 1051 (1641–1642 A.D.).

Mughal school: Various dates.

Size: 32.4 × 23.5 cm.

Reproduced: Vincent Smith, *History of the Fine Art of India*, 1st edition, 1911, Pls. CXIX–CXXI. Percy Brown, *Indian Painting under the Mughals*, 1924, Pls. XXII, Fig. 2 and LV, Fig. 2. Binyon and Arnold, *The Court*

Painters of the Grand Moguls, 1921, Pls. XXIII, XXXI.

Lent by His Majesty's Government in the United Kingdom.

- 763** (1120) The Emperor Shāh Jahān in darbar. Signed: Muhammad. Dated: A.H. 1045 (1635 A.D.).

Mughal school.

Size: 30.5 × 21.5 cm.

Reproduced: Binyon and Arnold, *Court Painters of the Grand Moguls*, 1921, Pl. XXI.

Lent by the Bodleian Library (Ouseley Collection).

The three sons standing beside the Emperor resemble those shown on horseback in No. 755 which is no doubt of about the same period.

- 764** (1135) Portrait of a nobleman standing facing right and leaning on his long sword. Plain ground.

Mughal school: period of Shāh Jahān (1627–1658 A.D.).

Size: 18.2 × 10.7 cm.

Reproduced: T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty, Catalogue of the Indian Miniatures*, Pl. 67.

Lent by A. Chester Beatty, London.

- 765** (1109) Portrait of Khān i-Daurān, Nasrat-i-Jang (d. 1645 A.D.), standing facing right, the head in profile, leaning on a staff, with greyish beard. Plain background.

Mughal school: about 1640 A.D.

Size: 16.4 × 9.4 cm.

Reproduced: Binyon and Arnold, *Court Painters of the Great Moguls*, 1921, Pl. XXX.

Arnold and Grohmann, *The Islamic Book*, 1929, Pl. 90; *Rupam*, 1921, Fig. 2.

Lent by His Majesty's Government in the United Kingdom (Johnson 1–13).

Inscribed in Persian with the name of Asad Khān, but, since he was only born in 1626, this is an impossible attribution.

Painting

- 766** (1118) Sketch portrait of Khān i-Daurān, perhaps a study for No. 765. The head is finished but the rest only sketched in. Perhaps by Hūnhār.
Mughal school: about 1640 A.D.
Size: 20.8 × 11.8 cm.
Lent by His Majesty's Government in the United Kingdom (Johnson 64-11).
For the subject cf. *Chester Beatty Catalogue*, Vol. III, Pl. 72; and for style the series of portraits in the British Museum (Album Add. 18803) by Hūnhār and others.
- 767** (1129) Prince Dārā Shikoh on horseback carrying a long lance. He was born in A.H. 1025 (1615 A.D.) and died in 1659.
Mughal school: 2nd half of the 17th century.
Size: 29 × 18.8 cm.
Reproduced: Percy Brown, *Indian Paintings under the Mughals*, 1924, Pl. 63. H. Visser, *Phoenix*, February, 1948.
Lent by Indian Museum, Calcutta (S.361, Reg. No. 355).
This is probably an idealised posthumous portrait, such as must have been made in some numbers to satisfy a demand excited by the cult which he enjoyed especially in Hindu circles.
- 768** (1125) Bust portrait in an oval of a lady. Signed: Haji Muhammad Husain.
Mughal school: about 1640 A.D.
Size: 6.5 × 4.9 cm.
Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.
- 769** (1204) A Bearded Maulavi seated under a tree.
Mughal school: period of Shāh Jahān (1627-1658 A.D.).
Size: 17 × 11 cm.
Lent by Sir Bernard Eckstein, Bart., London.
- 770** (1221) Manuscript of the *Gulistān* of Sa'di, containing 162 folios, the greater part of the margins of which are illuminated with numerous miniatures added at a later date. Dated A.H. 1050 (1640 A.D.).
Mughal school: period of Shāh Jahān (1627-1658 A.D.).
Size: 23.4 × 14.5 cm.
Lent by Bodleian Library, Oxford.
- 771** (1137) A courtier resting both hands on the hilt of his sword and turned to the right, the head in profile. He is barefoot and wears a tightly wound pugri, jewelry, jamdhar and second sword. Shaded line drawing.
Mughal school: about 1700 A.D.
Size: 20 × 14.1 cm.
Lent by Indian Museum, Calcutta (S.122, Reg. No. 14077).
- 772** (1222) Manuscript of the *Mathnawi* of Zafar Khān b. Abu'l-Hasan, written at Lahore in the autograph of the author.
Dated: A.H. 1073 (1662-1663 A.D.).
With 11 miniatures, including portraits of Shāh Jahān.
Mughal school: early Aurangzeb period.
Size: 25 × 13.5 cm.
Lent by Royal Asiatic Society, London.
- 773** (1216) Manuscript of the *Shāh-Jahān-nāma*, dated 1067 A.H. (1657 A.D.) with numerous whole page miniatures. One signed Murād is referred to above under No. 732. This artist is known to have worked in the reign of Shāh-Jahān when he executed some portraits now in an album in the Gulistan Museum, Tehran (*Athār-e-Irān*, II (2), pp. 254-258, Figs. 103, 104). Another miniature, here reproduced, is of special interest for its subject. This is the final assault on the Portuguese settlement at Hūglī on 24th September, 1632, by the Mughal land and sea forces. A mine is seen exploding, the Mughal artillery in action, and a Portuguese ship sinking. The events here depicted and leading up to them are described by Sir

Painting

Edward Maclagan on pp. 99–103 of his book *The Jesuits and the Great Mogul*, 1932.

PLATE 138.

Size: 58.1 × 36.5 cm. (the page): 33.8 × 23.9 cm. (the miniature).

Lent by His Majesty the King, Windsor Castle.

- 774** (909 and 910) Two pages from a manuscript of the *Iyār i-Dānish*.

(a) 909. Antelopes, jackals and pigeon.

(b) 910. Fox and ducks.

Mughal school: late 17th century.

Size: 23 × 12.7 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Album LIV; folios 27 and 46).

- 775** (1098) Ascetics.

Mughal school: period of Aurangzeb (1658–1707 A.D.).

Size: 10.4 × 16.2 cm.

Lent by Bodleian Library, Oxford (Douce Collection).

- 776** (1116) Garden scene.

Mughal: late 17th century.

Size: 21.8 × 10.6 cm.

Lent by Bodleian Library, Oxford.

- 777** (970) Flowers and butterflies.

Mughal school: about 1700 A.D.

Size: 18.2 × 9.9 cm.

Lent by Bodleian Library, Oxford (Douce Collection).

- 778** (1101) A servant carrying a lighted torch in his left hand and an oil can in his right; he stands facing right in full profile. Line drawing. Inscribed on the reverse; portrait of the son of the Chaudri of the masaleh (chief torchbearer). Made for Muhammad Azam (1653–1707 A.D.), son of Aurangzeb.

Mughal school: about 1700 A.D.

Size: 18.4 × 9.5 cm.

Lent by J. C. French, Worthing, Sussex.

PLATE 137.

- 779** (1205) Portrait of Hajji Muhammad Khān Qudsi, poet laureate to Shāh Jahān, who arrived in India from Persia in 1631 and died in A.H. 1056 (1646 A.D.). He is represented standing, with a long white beard and holding a volume open in both hands. Line and light colours.

Mughal school, probably late 17th century.

Size: 13.8 × 9.1 cm.

Reproduced: Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. 61 (1). E. B. Havell, *Indian Sculpture and Painting*, 2nd ed., 1928, Pl. LVIII.

Lent by Indian Museum, Calcutta (S.151, Reg. No. 33).

A sketch of this subject signed by Bichitr and dated A.H. 1055 (1645 A.D.) was in the collection of Major J. B. Macaulay. (See *Burlington Magazine*, February, 1925).

- 780** (1202) Dance of Dervishes. This large miniature falls into three parts.—*Background*: consisting of architecture in European perspective and landscape in which a number of jugglers and entertainers with tricks are performing. *The main composition*: in which a crowd of Muhammadans among whom can be distinguished a Persian, a negro and a man in Deccani costume, and, at the side, two Europeans, are watching a dance of bearded dervishes with musicians playing tambourines and a guitar. *Foreground*: in which are seated in a carefully composed group, 12 ascetics in a predella divided from the main composition by a screen of four arches. Their names are written on them and the identity of all but one is known. They are mainly the followers of the Vaishnavite reformer Rāmānanda (fl. late 15th century) and are here portrayed with convincing individuality. Their portraits are probably copied from earlier compositions, since, for instance, the Kabīr is taken from a well-known type of picture showing him weaving. The whole miniature

Painting

- appears, in spite of these divisions, to be by the same hand.
- Mughal school: between 1650 and 1725 A.D.
Size: 41.8 × 28.4 cm.
- Reproduced: Binyon and Arnold, *Court Painters of the Grand Moguls*, 1921, Pls. XVIII and XIX and pp. 72–73.
- From the collection of Warren Hastings.
Lent by Captain E. G. Spencer-Churchill, M.C., Northwick Park, Glos.
- The latest portraits are those of Lāl Swami and Jadrūp. Both lived in the mid-17th century. For Jadrūp see the Louvre portrait of Jahāngīr visiting an ascetic (Stchoukine, Cat. No. 4, Pl. VII).
- 781** (1127) A Dance of Dervishes. Three men in vigorous action, another fallen and a third conducted exhausted from the field. Others among the spectators make dance gestures. On the left three musicians playing flute, tambourine and saranghi. Green ground.
- Mughal or Deccan school; early 18th century.
Size: 20.6 × 28.8 cm.
Lent by Central Museum, Lahore.
- 782** (1132) Kabīr weaving, with a disciple spinning. Drawing with light colour added.
- Mughal school: early 18th century.
Size: 10.9 × 17.6 cm.
- Reproduced: *Burlington Magazine*, Feb., 1948.
Lent by Bodleian Library, Oxford (Douce Collection).
- There are many reproductions of Kabīr in this pose. In many of the finished miniatures, such as that in the British Museum (1920–9–17–029) a hut is shown behind him.
- 783** (1210) Portrait of a man seated. Line drawing, slightly coloured.
- Mughal school: early 18th century.
Size: 17 × 11.5 cm.
- Lent by Indian Museum, Calcutta (S.215, Reg. No. 38).
- 784** (1105) An old woman. Drawing in line.
- Mughal school: about 1700 A.D.
Size: 13 × 7.6 cm.
Lent by Kasturbhai Laibhai, Ahmadabad (2.1.132).
- 785** (1115) A nobleman with attendants seated under a tree, two of the party playing a drum and saranghi. Subdued colouring, but with a sunset sky.
- Mughal school: early 18th century.
Size: 17 × 22.8 cm.
- Reproduced: T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty, Catalogue of the Indian Miniatures*, 1936, Pl. 66.
Lent by A. Chester Beatty, London.
- 786** (1119) The Emperor Bahādur Shāh (1707–1712 A.D.) shooting nilgai. An extensive landscape covered with low trees; in the distance a city, left, and on the horizon, right, hills. The emperor is firing a long matchlock, the barrel of which is supported on the shoulders of two attendants. In the foreground are two decoy antelopes.
- Mughal school: early 18th century.
Size: 23.7 × 39.4 cm.
- Reproduced: T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty, ib.* 1936, Pl. 90.
Lent by A. Chester Beatty, London.
- 787** (1121) The Emperor Bahādur Shāh (1707–1712 A.D.) hawking. He rides a dappled horse with a prince and bearded noble also mounted behind him. All three carry hawks on their right hands: on the left is a party of beaters. The party is in fairly open country stretching into far distance.
- Mughal school: early 18th century.
Size: 20.8 × 33.7 cm.
Lent by Mrs. R. H. Wilson, London.
- 788** (1123) An imperial lion hunt. The Emperor is Bahādur Shāh, and he is riding in the how-

Painting

dah of an elephant with a prince and four officers: a second and third elephant carry four other officers. All are armed with long matchlocks. In front of the elephants is a line of men armed with spears and mounted on buffaloes. The hunt is inside a coral fence and in the background are two elephants attacked by lions.

Mughal school: early 18th century.

Size: 29 × 42.3 cm.

Reproduced: T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty*, III, 1936, Pl. 91. Derived from a picture of Anūp Singh of Bikanār by Rashīd, dated 1693. Lent by A. Chester Beatty, London.

- 789 (1177) The Emperor Muhammad Shāh (1725–1739 A.D.) with courtiers.

Mughal: about 1730 A.D.

Size: 31.4 × 47.2 cm.

Lent by Bodleian Library, Oxford (Douce Collection).

- 790 (1206) Imaginary portrait of Nur Jahān, wife of the Emperor Jahāngīr, holding a glass flask and cup, and seated against a cushion. In the background a parapet and, above, a niche with blue and gold spandrels which encloses her head. Signed in a panel at foot: Chattar-jit.

Mughal school: about 1740 A.D.

Size: 18.5 × 12.3 cm.

Reproduced (in colour): Binyon and Arnold, *Court Painters of the Grand Moguls*, 1921, Pl. XV.

Lent by Bodleian Library, Oxford (Douce Collection, O.C.4).

- 791 (1193) The religious leader, Miyan Mir (1550–1635) with his disciple, Mulla Shāh (d. 1660) and Prince Dārā Shikoh, with an attendant who holds a peacock feather fly-whisk. A tinted drawing.

Mughal school: about 1725 A.D.

Size: 14.9 × 10.1 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Album IV., Folio 3).

This was evidently a popular composition, no doubt owing to the cult of Dārā Shikoh, whose spiritual adviser Mulla Shāh was. Other versions, including additional figures, are in the Vever collection, Paris (R. Grousset, *India in Civilizations of the East*, Fig. 212) and the Gulistan Museum, Teheran (Mme. Godard in *Athār e-Irān*, II (2), Figs. 72 and 72 bis and pp. 200–204, '1635–1645').

- 792 (1194) An audience at the Mughal Court, showing many figures. The figure of the Emperor is not clearly identifiable, but it is not Akbar. Full colours with lavish use of gold.

Mughal school: early 18th century.

Size: 33.6 × 22.8 cm.

Reproduced: Percy Brown, *Indian Painting under the Mughals*, 1924, Pl. XI.

Lent by Indian Museum, Calcutta (S.136, Reg. No. 342).

The figures are certainly of 18th century date; but for them the fine architecture would pass as early 17th century, yet there does not appear to be repainting and it is therefore necessary to conclude that the whole dates from the 18th century only.

- 793 (1195) A Prince giving audience.

Mughal school: early 18th century.

Size: 22.8 × 31.3 cm.

Lent by Indian Museum, Calcutta (S.253, Reg. No. 287).

- 794 (1198) Portrait of Raja Kishan Singh. Tinted drawing on a plain ground. Signed: Ustād Gulāb Rai.

Mughal: 2nd quarter of the 18th century.

Size: 15.1 × 9 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Album XXIV, Folio 10).

This can hardly be intended to represent the founder of Kishangarh state who died in 1607.

Painting

- 795 (1191) Bust portrait of a lady reputed to be Nur Jahān, wife of the Emperor Jahāngīr.
Mughal school: about 1740 A.D.
Size: 29.2 × 20.3 cm.
Lent by A. P. Oppé, C.B., London.
- 796 (1189) A European lady wearing a dress with a panel skirt.
Mughal school: early 18th century.
Size: 21.8 × 15.3 cm.
Lent by Indian Museum, Calcutta (S.278, Reg. No. 198).
- 797 (1175) A Mughal Princess.
Mughal school: mid 18th century.
Size: 21 × 16.5 cm.
Lent by Indian Museum, Calcutta (S.904, Reg. No. 14914).
- 798 (1176) Head of a woman.
Mughal school: mid 18th century.
Size: 26 × 17.4 cm.
Lent by Sir Cowasji Jehangir, Bart, G.B.E., K.C.I.E., Bombay.
- 799 (1180) Jamāl Ullah Khān shooting black buck. He is seated on a carpet firing a long match-lock which rests on the shoulder of an attendant, who also holds a decoy on a string: another held by a second man crouching in the foreground. In the background a large water tank with girls bathing and fetching water. In the distance a city among hills. Sunset sky with gold clouds.
Mughal school: mid 18th century.
Size: 27.2 × 36.5 cm.
Lent by Bodleian Library, Oxford (Douce Collection). PLATE 144.
- 800 (1185) A cat carrying off a pet parrot: background plain except for a decorative tree and some grass in the foreground, and sunset clouds at the top.
Mughal school: about 1750 A.D.
Size: 15.8 × 10.5 cm.
Lent by His Majesty's Government in the United Kingdom (Johnson Album, XI, Folio 12).
- 801 (1186) The Red Fort, Delhi. A topographical drawing.
Mughal school: about 1770 A.D.
Size: 27 × 29.4 cm.
Lent by His Majesty's Government in the United Kingdom (Johnson Album VII, Folio 1).
- 802 (1192) Sohni swimming the Jumna to reach her lover, supported by an earthenware pot. A late version of a favourite subject.
Mughal school: 2nd half of the 18th century.
Size: 22 × 29.8 cm.
Lent by Bodleian Library, Oxford.

DECCANI

- 803 (935 and 939) Two Rāginī paintings, with text in a label at top.
- (a) 939. Mālavi Rāginī: a lady in a blue dress with gold sari standing beside a couch which is in a niche in a palace above which rise green domes and gold pinnacles.
Size: 25.2 × 17.7 cm.
- (b) 935. Rāginī picture without name; but with text appropriate to the lady who has experienced the pleasures of love and sings to the vina the praise of her lover. The presence of the elephant however,
- Reproduced: H. Goetz: *Bulletin of the Baroda Museum and Art Gallery*, Vol. I, Pt. I, 1943-1944, pp. 37-42, Pl. (Bijāpur, c. 1570).
Lent by the State Museum, Baroda.

Painting

though not referred to in the text, suggests a reference to the illustration of Rāginī Dhanāsī (Dhanyasi) described under No. 385 above. There is, however, in the Bikanir collection another representation of this Rāginī which conforms to the usual type in which the heroine draws the portrait of her absent lord.

Size: 22.5 × 17.5 cm.

Lent by H.H. the Maharaja of Bikanir.

PLATE 143.

Deccani: Bijāpur or Ahmadnagar: 1565–1590 A.D.

The resemblance of these two paintings is so close that they must come from the same studio, and they may well have originally belonged to a single series. There are others of this series in the Bikanir Palace Collection cf. H. Goetz, in *Indian Art and Letters*, N.S. XXI, 1, 1947, p. 40. The language of the texts as well as the style would locate this studio in the Deccan.

- 804 (940) Hindola Rāga: lovers seated on a swing which is hanging from the branch of a mango tree. They are squirted with liquid by two girls, as at the Holi festival. A third girl holds a vina. In a panel at the top are six lines of text.

Deccani: Ahmadnagar or Bijāpur: about 1570 A.D.

Size: 23.8 × 18.3 cm.

Lent by H.H. the Maharaja of Bikanir.

This representation differs from the usual Hindola Rāga in that the Nāyakā, presumably Krishna on account of his dark complexion and in spite of his Muslim costume, does not himself play on the vina and the girls are not actually moving the swing. On the other hand it is likely that suspension of the swing from a tree is an original characteristic. O. C. Gangoly (*op. cit.*, Pl. XXX, note) points out that the swing festival of July (srāvan) has been associated with Krishna under the name of Jhulana-yātrā. The sky is gold and the white

hillside is covered with gay flowers, in both particulars showing Persian influence. The female figures resemble those in the *Nujūm al-Ulūm* manuscript (No. 805). PLATE 142.

- 805 (1227) Manuscript of the *Nujūm al-Ulūm* 'The Stars of the Sciences', a treatise on various sciences intended to be encyclopædic, with 348 folios and 876 miniatures.

Dated A.H. 978 (A.D. 1570).

Deccani school: Bijāpur.

Size: 25.8 × 16 cm.

Reproduced: Sir T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty, Catalogue of the Indian*, 1936, I, pp. 2–4 and II, Pls. 3–5). L. Binyon, *Rupam*, No. 29, 1927, pp. 4–5 and Figs. 1–3 and 6–8. S. Kramrisch, *Survey of Painting in the Deccan*, 1937, pp. 120–129, Pls. X and XI. H. Goetz: *La peinture Indienne: les écoles de Dekkan. Gazette des Beaux Arts*, 1935, XIII, p. 278, Figs. 4 and 5.

Lent by A. Chester Beatty, London.

- (a) The Guardian of one of the Aspects of the earth. A woman grasping elephants.

PLATE 140.

- (b) Another Guardian. A woman grasping men by the head and hair. PLATE 141.

- (c) The Goddess Durgā slaying the ox Mahesha (Mahesha-Mardini).

PLATE 140.

- (d) Kālī holding two severed heads, seated on a throne. PLATE 141.

- 806 (937 and 938) Two miniatures from a manuscript of the *Ni'mat-nāma* (The Book of Dainties), recipes for Indian dishes, etc.

- (a) 938. Ibrāhīm Adil Shāh II (1580–1627 A.D.) in a garden with attendants.

Reproduced: G. Yazdani: *Islamic Culture*, April, 1935.

- (b) 937. Ibrāhīm Adil Shāh II with attendants offering various dishes. An unfinished miniature.

Painting

Deccani: Bijāpur school. 1590–1600 A.D.

Size: 15.8 × 9 cm.

The Manuscript is described by G. Yazdani (*loc. cit.*, pp. 1–6).

Lent by Government Museum, Hyderabad, Deccan.

The date is to be fixed in accordance with the presumed age of Ibrāhīm Adil Shāh. He was born in A.D. 1571 and would appear in the present damaged state of the miniatures to be not much over 30. In later life he grew a beard (*cf.* B. Gray in *Burlington Magazine*, August 1938, Figs. A, B, reproducing two portraits in the British Museum collection there dated c. 1585 and 1620 respectively).

- 807 (951) Dipak Rāga: a Raja seated with a lady on a couch in a palace. As is appropriate to this Rāga, lamps burning are prominent including two Dīpa bearing figures on the corners of the couch. Above is a star and moon-lit sky.

Deccani school: about 1600 A.D.

Size: 20.2 × 11.1 cm.

Lent by Bharat Kala Bhavan, Benares.

The costume of both figures is Deccani rather than Western Indian, and the Muhammedan influence is stronger than in the Central Indian Rāgmāla paintings of this period.

PLATE 146.

- 808 (931) A lady, perhaps Balqīs, Queen of Sheba, standing in a garden with a bird perched on her right hand, and placing its head near her lips.

Deccani School: about 1600 A.D.

Size: 19.4 × 11.7 cm.

Reproduced: Sir T. W. Arnold and J. V. S. Wilkinson, *The Library of A. Chester Beatty, A Catalogue of the Indian Miniatures*, 1936, I, p. 49 and III, Pl. 93 (Deccan, towards the end of the 16th century). S. Kramrisch, *Painting in the Deccan*, 1937, p. 143 (attributed to 1575 A.D. on the basis of the dated calli-

graphy mounted on the reverse of the leaf). Lent by A. Chester Beatty, London.

This extremely rich miniature clearly belongs to the fully developed Deccani school, as costume and colouring show. But it is unusually eclectic, the landscape background being in the mixed Persian and European style of the later Akbar period while the large plants are purely Chinese. The figure is described as a Yogini in the Chester Beatty catalogue, no doubt because of the knotted hair and bare feet, but the richness of her costume and jewellery rather denote a Queen. The resemblance to the Berlin *siesta* (Kühnel, I.M.104) is there pointed out. It also resembles Blochet, *Les Enluminures des Manuscrits Orientaux de la Bibliothèque Nationale*, Pl. CIX. Sup. Pers. 1572.

- 809 (933) A Prince of the Qutb Shāhī house, standing in a garden, holding a parrot in his left hand. He wears a light blue coat with red lining, gold turban and sash. Purple background completely covered with small plants except for a narrow band of blue at the extreme top. The colouring is brilliant.

Deccani school: early 17th century.

Size: 14.2 × 10.2 cm.

Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.

A replica is in the Gulistan Museum, Teheran (*Athār e-Irān*, II (2), p. 240 and Fig. 95) only differing in omitting the plants from the background. It is attributed to Farrukh Beg, the well-known Mughal artist, and the addition of three small birds in flight above the youth's head is in the Mughal taste. The height of this version is 16.7 cm.

- 810 (943) Prince and minister: both wearing white muslin. One wears a high brocade hat, has a black beard, gold earrings, brocade sash: the other holding an open book has mauve sash, white turban, gold brocade sash and red shoes. He wears earrings, a double

Painting

row of pearls. Both wear swords. The background is bluish green except for pale blue at the top.

Deccani: Bijāpur school: early 17th century.

Size: 13.7 × 11.9 cm.

Lent by Indian Museum, Calcutta (Reg. No. 553).

The prince slightly resembles Ibrāhīm Adil Shāh II of Bijāpur, but the face is more pointed and nose and brows differently shaped and he appears a smaller man. The head-dress cannot be exactly paralleled, though it is nearer to the Bijāpuri type than any other, cf. especially the Berlin 'Siesta' inscribed 'Emperor of the Deccan', *Bilderhefte der Islamischen Kunstabteilung*, Heft I, *Indische Miniaturen*, Abb. 6. The sword belt is of the usual Deccani type (cf. Blochet, *Enluminures*, 1926, Pl. CIX. Stchoukine, *Revue des Arts Asiatiques*, IX, 1935, p. 202, Pl. LXIX).

- 811 (941) A young noble standing leaning on a staff. Full colours on a plain ground.

Deccani school: about 1605.

Size: 13.3 × 8 cm.

Lent by A. Chester Beatty, London.

Although the costume is practically Mughal—white muslin jamā over blue trousers—yet the rhythm of the composition, the brilliance of the colouring, the exaggerated modelling of the hands and the disposition of the shoulder scarf together conclusively indicate the Deccan. The turban too is not Mughal. On the other hand the Mughal style of the early Jahāngīr period is not far away. PLATE 145.

- 812 (579) Portrait of a Kurnool Nawab, riding a prancing horse and wearing a gold brocade scarf over white muslin.

Deccani: Kurnool school: about 1800 A.H.

Lent by Government Museum, Hyderabad, Deccan (p. 2002).

- 813 (934) Portrait of an elderly bearded Bijāpuri courtier. He stands facing threequarters right and holds a book in his left hand. In the foreground are two partridges and an iris plant in bright colours. At the top, conventionalised clouds. A good deal of the white pigmentation of his dress has flaked away, revealing the drawing beneath.

Deccani school: Bijāpur, about 1620 A.D.

Size: 15.1 × 7.6 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Collection, Album XXV, Folio 14).

This portrait resembles strongly one in the British Museum (1937-4-10-03): B. Gray: Deccani Painting: the school of Bijāpur, *Burlington Magazine*, August 1938, p. 76 and Fig. c.), as to make it probable that they are by the same hand. The condition also is similar. Unfortunately neither portrait has been identified but they belong to the same school as the portrait of Ibrāhīm Adil Shāh II (*ibid.*, Fig. b), which can be dated to about 1620 A.D.

PLATE 145.

- 814 (949) Portrait of a Deccani courtier, probably from Bijāpur, half-length, looking over his left shoulder, the head in profile with short beard and moustache. He holds a gold and enamel-capped bamboo staff between his clasped hands, and wears a blue dress with deep gold-brocade scarf and a gold brocade turban tied with a green kerchief. Pale green background.

Deccani: school of Bijāpur: about 1640 A.D.

Size: 13.3 × 8.9 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Album 26, Folio 19).

Close in style to the portrait of Muhammad Adil Shāh in the British Museum (B.M.Q.XI, Pl. LIIIb).

- 815 (953) Portrait of an Adil Shāhī prince; a bust portrait. By Murtaza Khān naqqash.

Painting

Deccani: school of Bijāpur: mid 17th century.

Size: 10 × 8 cm.

Lent by Sir Cowasji Jehangir, Bart, K.C.I.E., Bombay.

- 816 (1130) Lady holding a plate of betel-nuts. She stands facing right between two tree-like plants. She wears Rajput costume.

Deccani: about 1700 A.D.

Size: 14.4 × 7.8 cm.

Lent by Indian Museum, Calcutta (S.141, Reg. No. 14218).

- 817 (1147) Portrait of Abu'l Hasan Tāna Shāh, Qutb Shāhī ruler of Golconda (1672–1687 A.D.) seated holding bow and arrow, with high-backed throne behind him. Blue background.

Deccan: late 17th century.

Size: 19 × 14.2 cm.

cf. *Artibus Asiæ*, MCMXXVII, (1). p. 9 and Fig. 4.

Lent by J. C. French, Worthing, Sussex.

- 818 (1171) A maid killing a snake before the eyes of her mistress, in a palace courtyard.

Signed: Mīr Kalan Khān.

Deccani school: late 17th century.

Size: 21.5 × 16.7 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Collection, Album XV, Folio 8).

A version of this miniature, in reverse, apparently unsigned, is in the State Library, Leningrad (H. Glück and E. Diez, *Die Kunst des Islam*, 1925, Pl. 521). From the reproduction it is not possible to judge whether it is superior to the London version. This is brilliantly coloured and shows the typical Deccani crispness of outline and exotic foliage and birds.

PLATE 146.

- 819 (1162) A young Mughal prince seated on a high chair in a garden with attendants, in-

cluding a page in European costume of about 1660.

Signed: Rahīm Dakani.

Deccani school: late 17th century.

Size: 32 × 22 cm.

Lent by A. Chester Beatty, London.

It is satisfactory to have this definite attribution to a Deccani artist (otherwise unknown) for, although the foliage of the trees and the sky show clear descent from earlier Deccani work, the figures are in Mughal costume. The style and subject matter resemble the lacquer-painted box lent by Victoria and Albert Museum (No. 819A), see S. Kramrisch, *Survey of Painting in the Deccan*, 1937, pp. 172 and 223, Note 96.

PLATE 147.

- 819A (796) Box, papier-maché with ivory flange to the base. Painted and lacquered. The shape is rectangular with serpentine bowed ends.

On the cover which is grooved into the box, is represented a girl sleeping on a couch watched by a maid seated at her feet. Above the head of the sleeper are the head and shoulders of a young man appearing below a tree. The intention is clearly to depict a dream figure of a lover. On one long side of the box is a girl dancing with small castanets and on the other a youthful prince, seated on a high-backed chair with two girls in attendance. On one end is the figure of a European galant, wearing Restoration period costume with long curls, ribbons at the knees and slashed sleeves, and long rapier. He is bare-headed and playing on the flute. On the other a girl in a garden.

Attributed to Rahīm Dakani.

Deccan: about 1670 A.D.

H. 8.5 cm.: W. 9 cm.: L. 13.5 cm.

Reproduced: Stella Kramrisch, *Painting in the Deccan*, 1937, Pl. XXI.

Lent by Victoria and Albert Museum (I.M. 851–1889).

The style of painting and the costumes in-

Painting

cluding that of the European figure are very close to No. 819.

- 820** (955) Portrait of Ibrāhīm Adil Shāh II (1580–1620), of Bijāpur. He is leaning on a long staff and is represented heavily bearded, dressed in long white muslin coat and with long pearl necklaces and a long sash over his shoulders and back. On a gold ground.

Deccani school: about 1700.

Size: 16.1 × 9.5 cm.

Reproduced: Coomaraswamy, *Notes on Indian Painting in Artibus Asiæ*, MCMXXVII, I, p. 11, Fig. 5.

Lent by Indian Museum, Calcutta.

This appears to be a late version of the British Museum portrait of Ibrāhīm as he was about 1620 (*cf.* *British Museum Quarterly*, XI, Pl. LIII (a); *Burlington Magazine*, LXXIII, 425, p. 75, Pl. B) or a similar one, with a long staff. A half length version, with the left hand empty, evidently made in Golconda, is in the Rijksmuseum, Amsterdam, on Folio 39 of the album which is known to be older than 1692 A.D. (H. Goetz, *Indian Art and Letters*, X, (1), 1936, p. 12).

- 821** (1143) Lady holding a pet parrot on her right hand, while she reaches up to grasp the branch of a mango tree with her left hand. Behind her is a white domed pavilion. She wears a green sari and her hair hangs loose down her back.

Deccani school: about 1700 A.D.

Size: 16.3 × 11.1 cm.

Lent by F. B. Pendarves Lory, C.I.E., Andover.

- 822** (1149) Portrait of a Portuguese, wearing a particoloured coat, seated in a high backed chair.

Deccani: late 17th century.

Size: 25.3 × 20 cm.

Lent by Bharat Kala Bhavan, Benares.

- 823** (919) Rhinoceros hunt. Eight horsemen hunting: one falling from his horse as it is gored by the rhinoceros. Yellow-green background.

Probably Deccani: about 1700 A.D.

Size: 20.3 × 30 cm.

Lent by Sir Cowasji Jehangir, Bart, G.B.E., K.C.I.E., Bombay.

- 824** (944) Lady on horseback hawking in a rocky landscape.

Deccani: about 1700 A.D.

Size: 29.5 × 22 cm.

Lent by His Majesty's Government in the United Kingdom (Johnson Album LXI, Folio 3).

- 825** (1174) Lady holding Betel box.

Deccani: about 1700 A.D.

Size: 20.1 × 13.1 cm.

Lent by Kasturbhai Laibhai, Ahmadabad.

- 826** (1173) Mughal prince or nawāb receiving instruction from a maulavi. They are seated with a secretary and two attendants on a terrace outside a thatched house in a walled garden.

Probably Deccani: early 18th century.

Size: 19 × 30.9 cm.

Lent by Indian Museum, Calcutta (S.258, Reg. No. 173).

- 827** (1188) A prince, perhaps Dārā Shikoh, visited in retirement as an ascetic by three girls with offerings. Behind is a rustic hut and wooded landscape. The landscape derives from a European source, and even includes a rustic wooden cross above the hut, no doubt in the original the dwelling of a Christian hermit.

Mughal or Deccani school: early 18th century.

Size: 15.7 × 21 cm.

Lent by Indian Museum, Calcutta (S.867, Reg. No. 14877).

Painting

- This miniature evidently goes back to a Mughal original of the mid-17th century: the landscape resembles a pure landscape in the British Museum, which is probably copied from an engraving by Coninxloo. Whether this copy is Mughal or Deccani is hard to say, but the figure drawing resembles such Deccani work as 833.
- 828** (1211) *Dīpak Rāga*.
Deccani: about 1700 A.D.
Size: 14.7 × 15.2 cm.
Lent by Government Museum, Hyderabad, Deccan (1370).
- 829** (1168) *Alā Husain Beg Bahādur on horseback*.
Deccani: 1st half of the 18th century.
Size: 37.3 × 24.3 cm.
Lent by Sir Cowasji Jehangir, Bart, G.B.E., K.C.I.E., Bombay.
Another version of this drawing is in the British Museum (O.A. 1937-9-20-06). The size is 38.1 × 29.2 cm.
- 830** (1178) *Portrait of a nobleman*.
Deccani: early 18th century.
Size: 20.7 × 11.2 cm.
Lent by Sir Cowasji Jehangir, Bart, G.B.E., K.C.I.E., Bombay.
- 831** (1113) *Irāj Khān on horseback hunting deer with cheetah*. The attendants and huntsmen are represented on a smaller scale. The landscape is arranged in *coulisses*.
Deccani school: about 1750.
Size: 35.8 × 27.3 cm.
Lent by Government Museum, Hyderabad, Deccan (P.733).
- 832** (1183) *Two girls holding vases of flowers beneath a flowering tree*. In the foreground a formal garden bed. The arrangement is stiff and almost symmetrical.
Deccani school: mid-18th century.
- Size: 13.3 × 14 cm.
Lent by Prince of Wales Museum, Bombay (22.3482).
- 833** (1196) *A Nawāb seated on carpets in a palace with chauri bearer and guard*. He is smoking a huqqa and holds an arrow in his right hand. Beside him on the carpet are a bow, sword and dagger.
Deccani school: about 1740 A.D.
Size: 26 × 21.5 cm.
Lent by Indian Museum, Calcutta (S.348, Reg. No. 214).
- 834** (1165) *Portrait of Abdullah Qutb Shāh (1626-1672 A.D.) of Golconda*.
Deccani: first half of the 18th century.
Size: 27.5 × 16.1 cm.
Lent by Government Museum, Hyderabad, Deccan (P.1748).
- 835** (1172) *Two line drawings*.
(a) *A warrior*.
Size: 10.5 × 8.5 cm.
(b) *Portrait of Suwarulla Khān*.
Size: 17.6 × 11.9 cm.
Deccani: mid-18th century.
Lent by Dr. Alma Latifi, C.I.E., Bombay.
- 836** (1187) *Two landowners seated in a garden conversing, with servants in attendance*.
Deccani school: probably Kurnool, mid-18th century.
Size: 28.1 × 16.1 cm.
Lent by State Museum, Baroda (No. 296).
- 837** (1152, 1153 and 1154) *Three line drawings*.
(a) 1152. *Seated figure of a man*.
Size: 14.9 × 9.5 cm.
(b) 1153. *An artist*.
Size: 11.5 × 8.5 cm.
(c) 1154. *An archer*.
Size: 14.5 × 9 cm.
Deccani school: 18th century.
Lent by Dr. Alma Latifi, C.I.E., Bombay.

Painting

- 838** (1179) Portrait of a Sadhu seated between palm trees with a vase of flowers and candles beside him. He is naked and has a large white beard and long hair gathered in a knot at the neck.
Central India: 18th century.
Size: 17 × 10.3 cm.
Lent by Central Museum, Lahore (F.35).
- 839** (1190) A party at night: an elaborate composition with many figures, painted in bright, hard colours.
Central India: late 18th century.
Size: 28.2 × 23.4 cm.
Lent by Bodleian Library, Oxford (Douce Collection).
- 840** (534) A prince while on a hunting expedition is given water to drink by a party of girls grouped round a well. Many other figures, huntsmen, servants and girls fill the elaborate composition.
Deccani or Central India: about 1750 A.D.
Size: 27.8 × 35.1 cm.
Lent by Sir Cowasji Jehangir, Bart., G.B.E., K.C.I.E., Bombay.
- 841** (952) Portrait of a Deccani Nawāb, probably Muzaffar Jang Bahādur (d. 1751), surrounded by his ladies.
Deccani: mid-18th century.
Size: 16.5 × 12 cm.
Lent by Executors of the late P. C. Manuk.
- 842** (1163) Muhammad Qulī Qutb Shāh (1580–1611 A.D.) of Golconda with his favourite mistress, Bhāgmātī. They are seated on a terrace before a palace with an attendant holding a chauri, while she entertains him by playing on the drum. In a garden behind is a couch and in the background a lake in which are fishes and water birds. Starlit sky.
Deccani: school of Arcot, mid-18th century.
Size: 19 × 12.2 cm.
Lent by Prince of Wales Museum, Bombay (43.56).
- When Muhammad Qulī moved his capital to a new site in 1590 A.D. he called it Bhāgnagar, after Bhāgmātī. It was afterwards called Hyderābād. Their love became the subject of romances.
- 843** (1159) A prince reclining on a bed under a canopy is entertained by a girl playing the tambourine and fanned by another with a peacock fan. Night scene, with moon and stars.
Deccani: school of Arcot, mid-18th century.
Size: 20.5 × 13 cm.
Lent by Government Museum, Hyderabad (4583).
This painting is almost certainly by the same hand as 842 and the subjects also may be connected.
- 844** (1166) Dakshina Rāgini: a nawāb attended by three girls; in the background a bed in a recess. Five lines of text at the top.
Deccani school: said to be from Arcot, late 18th century.
Size: 22.6 × 15 cm.
Lent by Government Museum, Hyderabad, Deccan (2413).
- 845** (565) Jānojī Jaswant Nimbalkar, the Maratha general, reclining on a couch on a terrace attended by 11 girls.
Deccani school: third quarter of the 18th century.
Size: 20.7 × 30.6 cm.
Lent by State Museum, Baroda.
- 846** (1181) Rukn al-Daulah, minister of Nizām Alī (1761–1803) of Hyderābād, and his wife Chandajī Sahiba.
Deccani school: about 1775 A.D.
Size: 22.5 × 16.8 cm.
Lent by Prince of Wales Museum, Bombay (43.5).
- 847** (1170) A ruler seated in a court with two attendants and a girl playing the vina. In the

PLATE 148.

Painting

- foreground minute figures of an army. Three peacocks on the roof of a pavilion behind.
Inscribed: Satji Prithi Dās.
Deccani: late 18th century.
Size: 28.2 × 18.4 cm.
Lent by Government Museum, Hyderabad, Deccan (2003).
- 848** (1184) Portrait of Nizām Alī Khān, Asaf Jāh II (1762–1802), ruler of Hyderabad, standing facing threequarters left with head in profile, holding a cup in his right hand, beneath a tree. Signed: Venkata Chalum, and dated A.H. 1206 (1792 A.D.).
Deccani: Hyderabad school.
Size: 130 × 66.5 cm.
Lent by Mohammed Ashraf, Hyderabad, Deccan.
A very large painting on paper mounted on a panel. The artist is mentioned by M. A. Chughtai, *A Few Hindu Miniature Painters*, 1934, p. 6. Cf. B.M. Or. 2787, Album of Himmatyar Khān. PLATE 150.
- 849** (1139) Two line drawings.
(a) Lady at her toilet seated on a low stool with maid combing her hair.
Size: 11.6 × 7 cm.
(b) Boy dancer seated holding fruit. He wears a little pointed cap and bells round his ankles.
Size: 10.5 × 8.5 cm.
Deccani: probably Sūrāpūr or Kurnool, late 18th century.
Lent by Dr. Alma Latifi, C.I.E., Bombay. PLATE 149.
- 850** (564) A Deccani nawāb: portrait of head and shoulders in an oval with blue ground; he wears a yellow coat and mauve turban and faces left in profile.
Probably Deccani school: late 18th century. Perhaps Maratha.
Size: 19.7 × 34.5 cm.
Lent by Indian Museum, Calcutta (Reg. No. 385).
- 851** (1145) Mother whispering to a child.
Deccani: probably Sūrāpūr or Kurnool, late 18th century.
Size: 15.7 × 7.3 cm.
Lent by Government Museum, Hyderabad (1353). PLATE 149.
- 852** (1140) Seated Noble: a line drawing.
Deccani: perhaps Sūrāpūr, late 18th century.
Size: 14 × 8.4 cm.
Lent by Mohammed Ashraf, Hyderabad, Deccan.
- 853** (1141) Girl: line drawing.
Deccani: school of Kurnool, late 18th century.
Size: 14.7 × 7.5 cm.
Lent by Mohammed Ashraf, Hyderabad, Deccan.
- 854** (1142) Man with a stick: line drawing.
Deccani: perhaps school of Sūrāpūr, late 18th century.
Size: 14.7 × 9.6 cm.
Lent by Mohammed Ashraf, Hyderabad, Deccan.
- 855** (1148) Portrait of Asaf Jāh I (1724–1748 A.D.) standing facing threequarters right with head in profile, holding a book in his left hand, and resting his right on his sword hilt. He is represented with a white beard, and with an oval halo.
Deccani: school of Hyderabad, about 1800.
Size: 29.2 × 20.2 cm.
Lent by Mohammed Ashraf, Hyderabad, Deccan.
This cannot be a contemporary portrait but belongs to the same period as the preceding and following portraits. The edges are much damaged by insects.
- 856** (1144) Portrait of Nawāb Sikandar Jāh, Nizām of Hyderabad (1803–1829 A.D.), giving audience to his ministers Munīr al-Mulk and Rājā Chandar Lal.

Painting

Deccani: school of Hyderabad, early 19th century.

Size: 30.3 × 20.9 cm.

Lent by Mohammed Ashraf, Hyderabad, Deccan.

The names of those represented are written in the upper margin of the miniature.

- 857** (1146) Portrait of Munīr al-Mulk, Arastu Jāh, Minister of Sikandar Jāh of Hyderābād. Half-length, facing right, with hands joined. Deccani: school of Hyderabad, early 19th century.

Size: 30.3 × 20.9 cm.

Lent by Prince of Wales Museum, Bombay (22.3584).

This portrait is identical with the representation of Munīr al-Mulk in 856 in pose and feature.

- 858** (1169) A Golconda notable, perhaps intended for Tāna Shāh. Attributed to Venkata.

Deccani school: about 1800 A.D.

Size: 15.8 × 10.4 cm.

Lent by Government Museum, Hyderabad, Deccan (1760).

- 859** (1158) Rājā on an elephant.

Deccani: about 1800 A.D.

Size: 27.6 × 19.5 cm.

Lent by Prince of Wales Museum, Bombay (22.3552).

- 860** (548) A ruler seated holding a glass in his left hand and a dagger in his right; he wears white

muslin coat over mauve trousers. Two courtiers seated before him, also holding glasses; above other attendants standing, one in front holding a pistol. They are on a terrace on which a carpet is spread and a purple canopy erected.

Deccani: Marāthā school, late 18th century.

Size: 35.3 × 28.7 cm.

Lent by Municipal Museum, Allahabad (No. 891).

- 861** (531) Portrait of Rao Indrajīt. He holds a sword over his right shoulder and wears a long muslin dress coming to the ground. He wears much jewellery and an animal headed dagger at his waist. Behind him is a small shrine of Krishna. The sky is a pale blue.

Deccani: Marāthā school, about 1800 A.D.

Size: 27 × 16.5 cm.

Lent by Dewan Bahadur R. K. Jalan, Patna.

- 862** (1161) Pictorial map of the city of Hyderābād, showing figures in the streets. Dated 1803 A.D.

Deccani: school of Hyderabad.

Size: 43.5 × 53 cm.

Lent by Mohammed Ashraf, Hyderabad, Deccan.

- 863** (1157) Portrait of Asaf Jāh IV (1857 A.D.) of Hyderābād with other figures.

Deccani: mid-19th century.

Size: 32.4 × 22 cm.

Lent by Government Museum, Hyderabad, Deccan (134).

MISCELLANEOUS

- 864** (592) The Reception of an Embassy. A King in a pillared hall receiving five ambassadors, four of whom are seated facing him. A chamberlain stands behind them. Painting on paper in rich colours on a ground heavily primed in white, mounted on linen.

Orissan school: 17th century.

Size: 20 × 51.7 cm.

The right half reproduced by D. P. Ghosh in *J.I.S.O.A.*, Vol. IX, 1941, Pl. XIII, facing p. 108. *cf.* S. Culin, *Good Furniture*, Sept. 1918, pp. 140-1.

Lent by Asutosh Museum, Calcutta.

This painting was obtained in Rānpur State,

Painting

- behind Puri in S. Orissa (*op. cit.*, p. 194). The suggestion is there made that the embassy is Mughal but it rather appears to be Deccani, perhaps most likely from Golconda.
- 865** (472) A double-sided leaf, with two paintings in reverse direction, mounted on linen.
- (a) Gopis in an arbour.
Reproduced: D. P. Ghosh, *J.I.S.O.A.*, IX, 1941, Pl. XIV.
- (b) Milkmaids in the groves of Brindāban.
Reproduced: B. Gray, *J.R.A.S.*, April, 1948, Pl. 1. PLATE 80.
- Probably illustrations to a manuscript of the *Gītāgovinda*. For the animals cf. S. Culin, *loc. cit.* p. 140, foot.
Orissan school: late 17th century.
Size: 20.5 × 32 cm.
Lent by Asutosh Museum, Calcutta.
- This page was obtained in Nayāgarh, a state neighbouring on Rānpur in S. Orissa.
- 866** (596) The Reunion of Rāma and Bharata, represented on three registers. Illustration from a Ms. on paper of the *Rāmāyana*, written by Dwija Ichchharam Misra for Rani Janaki Devi of Mahisadal Raj, Midnapore District, Bengal, in s. 1694–1697 (1772–1775 A.D.).
Size: 23.5 × 16.6 cm.
D. P. Ghosh, *J.I.S.O.A.*, Vol. XIII, 1945, pp. 130–3. Reproduced, Plate VIII.
Lent by Asutosh Museum, Calcutta.
- 867** (539) Krishna and Rādhā in a forest. In bright colours on a greyish-blue ground. Much damaged.
Vishnupur, Bengal: 18th century.
Size: 20.5 × 32 cm.
Lent by Bangiya Sahitya Perisad, Calcutta.
- 867(A)** (535) A Nawāb of Murshidābād standing facing right with head in profile, his right hand resting on his sword hilt, his left holding a flower. Red-brown background with minute birds in Mughal style in the sky.
Eastern India: school of Murshidābād, 18th century.
Size: 17.6 × 8.1 cm.
Lent by J. C. French, Worthing, Sussex.
- 868** (851) Thirteen miniatures of animals cut from a manuscript fable book written in Persian, mounted on a single page. Painted on a red ground.
Perhaps Western Indian: 16th century.
Lent by Government Museum, Madras.
- The style goes back to 14th century Persian manuscripts, but the present example with its highly stylized flowers may well be pre-Mughal work from Western India or even Delhi.
- 869** (597) Palm-leaf manuscript of the *Kokasāstra*, with 26 leaves, the majority of which are illuminated.
Orissa: 17th–18th century.
Size: 4.1 × 28.7 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 870** (598) Rāma and Sita enthroned, attended by Lakshman who holds a parasol and Hanuman who kneels before Rāma. Drawing on four parallel palm-leaves, pricked and coloured.
Orissa: 18th century.
Size: 15.2 × 21.5 cm.
Reproduced: D. P. Ghosh, *J.I.S.O.A.*, IX, 1941, Pl. xvi.
Lent by Asutosh Museum, Calcutta.
- 871** (593) A King standing in a garden, in which are two peacocks on either side of a palm tree. In the foreground is a pool. A miniature from a manuscript written in Persian.
Western India: 16th century.
Size: 10 × 16.6 cm.
Lent by N. C. Mehta, Bombay. PLATE 80.

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- 872** (1353) A Collector and his family, seated in armchairs, on a terrace by a pool.
Northern India: Company painting, about 1810 A.D.
Size: 19.5 × 21.3 cm.
Lent by Indian Museum, Calcutta (S.542, Reg. No. 14313).
- 873** (1355) Manuscript life of Subhan Khān, with miniatures.
South India: Company style, about 1800 A.D.
Size: 43 × 27 cm.
Lent by Mohammad Ashraf, Hyderabad.
- 874** (860) Illuminated Manuscript: copy of the first nine suras of the Qur'an; leather cover tooled and gilt.
Mughal, reign of Akbar: 16th century.
Lent by Victoria and Albert Museum.
- 875** (862) Illuminated manuscript of last chapter of the Qur'an, with Persian interlinear translation. Written by Muhaqqiq. Librarian's date A.H. 1024 (1615 A.D.).
Deccani: early 17th century.
Size: 32.2 × 23 cm.
Lent by Government Museum, Hyderabad, Deccan.
- 876** (861) Illuminated manuscript of the Qur'an. Written by Mustafa Khān for Muhammad Adil Shah (1626–1656 A.D.). Dated A.H. 1060 (1649–1650 A.D.).
Bijapur: 1649–1650 A.D.
Size: 17 × 11 cm.
Lent by Government Museum, Hyderabad, Deccan.

BRITISH ARTISTS IN INDIA

By GRAHAM REYNOLDS

The artistic invasion of India by British artists was heralded by the arrival, in Madras, of Tilly Kettle in 1769. When news of his success reached England many of his fellows resolved to emulate his example; beginning slowly in the 1770's the migration became much more rapid from 1780 till the close of the eighteenth century. Thereafter it was apparent that the patronage available to European artists was shrinking; the officers of the East India Company grew less lavish with their orders and came to prefer the miniature to the large oil painting, while the Indian princes had proved to be bad paymasters. Thirty-seven professional British artists began their residence in India between 1780 and 1800; only sixteen between 1800 and 1820. After the first quarter of the nineteenth century this phase of the relations between Britain and India was almost over.

An encounter between two countries of such diametrically contrasted traditions in the fine arts might have had startling and novel results; but it cannot be said that British artists reached India in a receptive frame of mind. We may search their work in vain for any sign of influence from Indian painting or sculpture. Their styles were already firmly established in the European mould; they took with them the unaccommodating methods of painting in oils, miniature painting on ivory and engraving; and they thought themselves superior to the styles and techniques around them. The British sojourn in India accordingly presents the remarkable cultural phenomenon of the importation of an alien style of painting which did to some extent deflect the course of Indian art, but which took nothing whatsoever from it in return.

The small section of the Exhibition of Art from India and Pakistan which was devoted to the work of British artists contained nothing comparable in æsthetic interest with the great achievements of the Indian sculptors, but it had both an illustrative and an artistic value of its own. The application of the European realistic vision to the portrayal of scenery, costume, customs and manners has preserved for us material of an immense documentary interest; and the very fact that English artists saw Indian life with

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foreign eyes gives detachment to their rendering of it. Again, the second half of the eighteenth century finds British portrait painting, landscape painting and miniature painting in their most flourishing state, and though few artists of the top rank worked in India the artists of the second rank, who were plentifully represented there, reflect the high level of ability common in the English school of this period.

The greatest demand among patrons was for portraits, and Tilly Kettle, who was the first to cater for their requirements, was said to have returned to England with a fortune. His masculine and agreeable style was based on that of Sir Joshua Reynolds and, though he had not had sufficient support in England, he was not over-ambitious in his desire to emulate the strong group of portrait painters of which Reynolds was a leader. Zoffany was an acknowledged master of the conversation piece, and he found scope in India for his talent of portraying human beings at ease in the surroundings to which they belong, as in his delightful group of Major William Palmer with his family (Plate 152), and in the crowded scene at Col. Mordaunt's cock match, both of which paintings were included in the Exhibition.

Historical painting had run an unlucky course in England, particularly since its encouragement in academic circles, but Benjamin West had given a new turn to the painting of scenes from contemporary history by exhibiting, in 1770, the 'Death of Wolfe' in modern dress. Even so, historical events of extreme importance which took place in India were not attempted by the artists on the spot, or were dealt with imaginatively and unconvincingly at home, as by Mather Brown in his scenes from the war with Tipu. But there were exceptions, of which possibly the most important is Devis' 'The Reception of the Sons of Tipu by the Marquis Cornwallis'. Devis painted four versions of this subject, and despite an evident intention to include portraits of as many prospective subscribers as possible this composition remains an impressive, modest and apparently truthful interpretation of a colourful and momentous happening.

Sir William Foster has explained in 'British Artists in India, 1760-1820' (Walpole Society, Vol. XIX) the economic reasons which caused the miniature to oust the large scale portrait from favour. John Smart, whose precision and high finish are allied to great elegance, and Humphry, whose soft but robust style is the miniature analogy of Reynolds' oil painting, were leaders of their profession in England when they decided on their journeys to India to meet this demand. Samuel Andrews and Mrs. Diana Hill were miniaturists of lesser originality who appear however to have caught a reflection of Smart's style during their stay in India.

Two of the fathers of English landscape painting—George Lambert and Samuel Scott—painted a series of views of the more important settlements in the East Indies and in the route there, which were purchased by the East India Company as early as 1732. These were not represented in the Exhibition as apparently neither artist had been to the scenes depicted, but worked from sketches made by others. When, over 40 years later, Hodges went to India he had an eye already trained for the exotic through his journey to the South Seas with Captain Cook. His aquatinted 'Select Views in India' were a revelation of a new field of picturesque beauty—to none less than Humboldt, the nineteenth century German cosmographer, who said they were one of the inducements which led him to travel. Thomas and William Daniell made their adventurous and extensive journeys in an attempt to exceed Hodges' achievements, and their 'Oriental Scenery' (1808) is one of the great topographical publications of their age. From the sketches made on their far-ranging travels in India they were also able to make a large variety of water-colour drawings and oil paintings (cf. Plate 151).

Chinnery was the last important British artist to remain in India, practising as portrait painter, miniaturist and landscape painter with almost equal facility. To the present age the integrity and forthrightness of his miniature portraits is even exceeded in interest by the swift shorthand of his pen-and-ink sketches of scenery and figures. Their freedom is an individual thing; they are not the reflex of any sympathy with oriental art, but they are the product of British art in India least alien to the oriental spirit.

Painting

SAMUEL ANDREWS, miniaturist, was born in Ireland c. 1767. He arrived in Madras in 1791 and had moved to Calcutta by 1798. He died in Patna in 1807, aged 40.

- 877** (1349) Lt. Thomas Nuthall. Head and shoulders, turned half left, in a red military coat with white collar and epaulettes. On ivory. Signed and dated 1796. Painted in India in 1796.

Size: 6.5 × 5 cm.

Lent by Victoria and Albert Museum (Hugh Cobb Bequest).

(P. 9-1944.)

GEORGE CHINNERY, portrait painter, landscape painter, draughtsman and miniaturist, was born in London in 1774. He sailed for India in 1802, proceeding first to Madras and in 1807 to Calcutta. He left India for China in 1825, and died in Macao in 1852.

- 878** (1277) A scene near Midnapur, Bengal. Watercolour.

Size: 21 × 31 cm.

Lent by Victoria and Albert Museum (bequeathed by James Orange).

(P. 51-1928.)

On the mount is written in ink in an old hand, 'Gope (or Gofre) in Midnapore Bengal—by G. Chinnery.'

- 879** (1294) Boats at Catamaran. Inscribed 'Mas-soola Boats.' Pen and wash.

Size: 14 × 23 cm.

Lent by His Majesty's Government in the United Kingdom.

- 880** (1287) Indian scene, with a bullock and peasants pounding grain. Pen and ink.

Size: 15 × 17 cm.

Lent by K. de B. Codrington, Tonbridge, Kent.

- 881** (1288) Sketch for a portrait group; a woman seated nursing a child, another standing by her

left, and a native ayah seated looking at her. Pen and ink.

Size: 15 × 11 cm.

Lent by K. de B. Codrington, Tonbridge, Kent.

- 882** (1292) View on an Indian river, with moored boats and steps leading to a temple. Pen and ink.

Size: 15 × 22 cm.

Lent by K. de B. Codrington, Tonbridge, Kent.

- 883** (1293) Scene in the artist's studio. The artist seated and a woman standing on his left; an unframed canvas on the easel; a servant in the background. Pen and ink over pencil.

Size: 15 × 12 cm.

Lent by K. de B. Codrington, Tonbridge, Kent.

- 884** (1289) Mr. and Mrs. John Pascal Larkins. Mr. Larkins seated in a chair looking at a volume of drawings, and Mrs. Larkins standing on his right in front of a settee. Pencil and water colour. Signed and dated 1814. Painted in India in 1814.

Size: 29 × 21 cm.

Lent by E. W. Bovill, Devizes, Wiltshire.

Painted, as were Nos. 885, 886 and 887 for John Pascal Larkins, of the Bengal Civil Service, and lent by his direct descendant.

- 885** (1286) John Gladstone Larkins (1815-1832), as a small boy in white muslin dress and drawers playing with a horse-and-cart toy. Pencil and watercolour. Signed and dated 1819. Painted in India in 1819.

Size: 37 × 30 cm.

Lent by E. W. Bovill, Devizes, Wiltshire.

For provenance see No. 884.

- 886** (1291) Colin Robertson Larkins (1816-1840) as a small boy in white muslin dress seated on

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a rug, with his Indian bearer. Pencil and watercolour. Signed and dated 1822. Painted in India in 1822.

Size: 37.5 × 31.5 cm.

Lent by E. W. Bovill, Devizes, Wiltshire.

For provenance see No. 884.

- 887 (1347) John Pascal Larkins (1781–1856). He wears a black jacket, white waistcoat and stock. Sky background. On ivory. Painted in India.

Size: 9 × 7 cm.

Lent by E. W. Bovill, Devizes, Wiltshire.

For provenance see No. 884.

- 888 (1351) Mrs. Robert Sherson, née Catherine Taylor. Threequarter length, seated on a rock in a white dress with a yellow hat by her side. Background of mountain and sky. On ivory. Signed and dated 180–(? 2 or 3). Painted at Madras.

Size: 15.5 × 12 cm.

Victoria and Albert Museum, *Illustrated Hand-list of Miniature Portraits and Silhouettes*, 1930, reproduced Fig. 140.

Lent by Victoria and Albert Museum.

(P. 27–1922.)

Catherine Taylor (1780–1858) was a daughter of Col. John Taylor. She married at Madras, 22 May, 1798, Robert Sherson (1777–1842) who held important posts in the service of the East India Company.

- 889 (1350) Portrait of an unknown man. Head and shoulders, turned half left; in black coat, white waistcoat and stock. On ivory. Signed and dated 1803. Inscribed at front, 'GC/EI (i.e., East Indies) 1803' and at back, 'Geo. Chinnery/Madras pinxit—/August 1803./To be kept from/Damp & Sun.'

Size: 6.5 × 5.5 cm.

Victoria and Albert Museum, *Illustrated Hand-list of Miniature Portraits and Silhouettes*, 1930, reproduced Fig. 128.

Lent by Victoria and Albert Museum.

(P. 10–1910.)

THOMAS DANIELL, R.A., F.R.S., F.S.A., landscape painter and engraver, was born at Kingston-on-Thames in 1749. He arrived in India in 1786 accompanied by his nephew William Daniell (*q.v.*) and the two artists made extensive sketching tours in Upper and Southern India, collecting the material for their 'Oriental Scenery', and returning to London in 1794. Thomas Daniell became R.A. in 1799; he died in London in 1840.

- 890 (1304) Srinagar, Garhwal. Oil.

Size: 43 × 61 cm.

Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th edition, 1924, No. 577. Thomas Daniell was in Srinagar in 1789. A similar view is engraved in Daniell's *Oriental Scenery*, Pt. IV. Lent by His Majesty's Government in the United Kingdom.

- 891 (1308) An Indian Temple on the banks of the Hoogli above Calcutta. Oil.

Size: 51 × 69 cm.

Lent by Lt.-Col. Thomas Sutton, M.B.E., Eastbourne, Sussex.

From the collection of Thomas Hampden Turner (1772–1856), who started to commission works from Daniell in 1809 and made the largest collection of oils by him in this country.

- 892 (1324) Hindoo Temple at Bindrabund on the Jumna. Oil. Signed: T. Daniell.

Size: 99 × 135 cm.

Royal Academy, *Catalogue of the Diploma and Gibson Galleries*, 1929, No. 169, *idem Paintings and Sculpture in the Diploma and Gibson Galleries*, reproduced p. 46.

Lent by the Royal Academy of Arts.

PLATE 151.

Painting

- 893 (1309) (Attributed to) The Srinagar Mountains, Garhwal. Oil on paper.

Size: 43.5 × 69 cm.

Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924. (See Nos. 142 to 144.)

Lent by His Majesty's Government in the United Kingdom.

- 894 (1303) Deasen, Garhwal, a village about midway from Coaduwar Gaut to Sirinagur. Oil on paper.

Size: 43.5 × 69 cm.

Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924, No. 163.

Lent by His Majesty's Government in the United Kingdom.

The 'Coaduwar' of the artist's inscription is Kotdwara.

- 895 (1278) Ruins of the palace, Madura. Water-colour.

Size: 41 × 59 cm.

Lent by Victoria and Albert Museum.

(D. 606-1887.)

Engraved in *Oriental Scenery*.

- 896 (1281) Black Pagoda, Chitpore Road, Calcutta. Pencil and wash.

Size: 28 × 41 cm.

Engraved as 'Govinda Ram Mittee's Pagoda, Calcutta', in *Oriental Scenery*.

Lent by Victoria and Albert Museum.

(D. 826-1899.)

WILLIAM DANIELL, landscape painter and engraver, was born in 1769 and was taken by his uncle Thomas Daniell (*q.v.*) on his tour of India 1786-1794. He became R.A. in 1822 and died in London in 1837. A diary of his travels in India has been published (*Walker's Quarterly*, Nos. 35-6, 1932).

- 897 (1280) A view in North India, looking along a road peopled with figures which runs through the archways of a ruined building. Pencil and wash.

Size: 34 × 52 cm.

Lent by Victoria and Albert Museum.

(9113.B.)

Attributed to William, but possibly by Thomas Daniell.

ARTHUR WILLIAM DEVIS, portrait and history painter, was born in London in 1763, the son of an accomplished artist. He went as draughtsman on an expedition which was sent to the Far East by the East India Company in 1782; after shipwreck he found his way to China, and went thence to India in 1785. He returned to England in 1795, and died in London in 1822.

- 898 (1335) The Reception of the Sons of Tipu by the Marquis Cornwallis. The event depicted is the surrender by Tipu of two of his sons, Abd al-Khalik Sultan and Muīrz ud-Din Sultan, as hostages on 25 February, 1792, as an earnest of his willingness to make peace in the third Mysore war. Oil.

Size: 148 × 201 cm.

One of four versions of the subject painted by Devis. See Sir William Foster, C.I.E., *Walpole Society*, Vol. XIX, pp. 24-31, and reproduction, Pl. V.

Lent by the Junior United Service Club, London.

Among the persons represented are Sir John Kennaway, Col. Floyd and the artist himself.

THOMAS HICKEY, portrait painter, was born in Dublin in 1741. He reached India in 1784, and returned to England in 1791. After travelling to China in 1792 with Lord Macartney's embassy to Peking, he was in India again by 1799 and died in Madras in 1824.

- 899 (1336) Colonel Colin Mackenzie with three distinguished Brahmins. Col. Colin Mackenzie

Painting

was Surveyor-General at Madras, 1810–1816 and at Calcutta, 1816–1821. His companions are Kavelli Venkala Lakshmerjah (holding telescope), a Jain priest (in centre) and his old peon Krishnaji (on left). In the background is the Jain statue of Gomateswara at Shravanbelgola in Mysore, which Mackenzie was the first to measure. Oil. Painted at Madras in 1816.

Size: 59 × 38 cm.

Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924, No. 13; idem, *Walpole Society*, Vol. 19, reproduced Pl. VI. Lent by His Majesty's Government in the United Kingdom.

MRS. DIANA HILL, NÉE DIETZ, miniaturist, was a pupil of Jeremiah Meyer. She arrived in Calcutta in 1786 and in 1788 married, as her second husband, Lieut. Thomas Harriott of the First Bengal Native Infantry. She presumably left India with Harriott in 1806; she died at Twickenham in 1844.

900 (1343) An unknown girl. Short half length portrait of a brown-complexioned girl turned slightly right, wearing a large white mob-cap trimmed with pink and a white dress with pink sash. On ivory.

Size: 9 × 7 cm.

Victoria and Albert Museum, *Review of the Principal Acquisitions during the Year 1929*, reproduced p. 42.

Lent by the Victoria and Albert Museum.

(P. 139–1929.)

901 (1348) Mr. Harriott. Head and shoulders, turned to half right wearing red military coat with blue collar and lapels, white stock and epaulette on his right shoulder. Possibly Lieut. Thos. Harriott, who married the artist, Mrs. Diana Hill, in 1788. On ivory. Signed and dated 1791. Painted in India in 1791.

Size: 5 × 3 cm.

Victoria and Albert Museum, *Illustrated Hand-list of Miniature Portraits and Silhouettes*, 1930, reproduced Fig. 119.

Lent by Victoria and Albert Museum.

(P. 126–1920.)

WILLIAM HODGES, landscape painter and draughtsman, was born in London in 1744. He was a pupil and assistant of Richard Wilson's, and in 1772–1775 accompanied Capt. Cook's second expedition to the South Sea Islands as official draughtsman. He went to India in 1780 and left for England in 1783. He became R.A. in 1789, and died in 1797. He published aquatints of views in India in 1789 and *Travels in India* in 1793.

902 (1307) A view at Benares. The river, with steps leading to the palace of the Raja Abal; behind, the mosque erected by Aurangzeb on the site of a Hindu temple. Oil. Painted for Warren Hastings in India in 1781.

Size: 69 × 92 cm.

Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924, No. 94; idem, *Walpole Society*, Vol. 19, reproduced Pl. VII. Lent by His Majesty's Government in the United Kingdom.

903 (1325) View of the Ghauts at Benares. Oil.

Size: 92 × 156 cm.

Royal Academy, *Catalogue of the Diploma and Gibson Galleries*, 1929, No. 174, idem *Paintings and Sculpture in the Diploma and Gibson Galleries*, 1931, reproduced p. 101.

Lent by the Royal Academy of Arts.

OZIAS HUMPHRY, portrait painter and miniaturist, was born in Honiton in 1742. He left for India in 1785, but ill-health compelled his return to England in 1787. He sued the Governor-General unsuccessfully for fees owed him by the Nawab Wazir of Lucknow. He was elected R.A. in 1791, and died in London in 1810.

Painting

- 904 (1345) Mrs. Warren Hastings (1747(?)–1837). Short half length, turned left and looking to the front. On ivory. Unfinished.

Size: 8.5 × 6.5 cm.

Probably the sketch of Mrs. Warren Hastings referred to in Dr. G. C. Williamson, *Life and Works of Ozias Humphry, R.A.*, 1918, pp. 269, 276 (No. 406).

Lent by Victoria and Albert Museum.

As Mrs. Warren Hastings left India for England in 1783, this miniature sketch was made in England.

(997–1897.)

- 905 (1346) Warren Hastings (1732–1818). Three-quarter length, seated beside a table and looking to the front. On ivory. Unfinished.

Size: 16.5 × 12 cm.

Dr. G. C. Williamson, *Life and Works of Ozias Humphry, R.A.*, 1928, a detail reproduced facing p. 188.

Lent by Victoria and Albert Museum.

(996–1897.)

Warren Hastings left India before Humphry's arrival in 1785, so this sketch of him was either painted after the artist's return or based on another portrait.

TILLY KETTLE, portrait painter, was born in London in 1735. He arrived in India in 1769, thus becoming the first professional British artist to visit that land. He returned to England in 1776, having reputedly made a fortune. Back in England, however, he got into financial difficulties, and he died in 1786 on his way back to India by an overland route in an attempt to retrieve his reverses.

- 906 (1327) Eliza and Mary Davidson, daughters of Alexander Davidson, d. 1791, Acting-Governor of Madras 1785–1786. Whole length figures in a landscape, the elder seated, in white dress with yellow sash, the younger in a faded-red-rose dress, kneeling and leaning on

her sister's knee. Oil. Painted in India between 1769 and 1776.

Size: 127 × 101 cm.

Catalogue of the Pictures at Dulwich, No. 582.

James D. Milner, *Walpole Society*, Vol. 15, p. 94 and reproduced Pl. XXVI.

Lent by the Governors of Dulwich College.

- 907 (1328) Charles and John Sealy. Charles Sealy (on left) was Registrar of the Mayor's Court at Calcutta 1773–1774 and Registrar of the Supreme Court of Calcutta 1774. His brother, John Sealy, was Captain of the East Indiaman 'Northington'. Two whole length figures standing in a landscape: Charles in red suit lined with white, leaning on John in greyish green suit edged with gold braid and lined with blue. Oil. Signed and dated 1773. Painted in India.

Size: 233 × 141.5 cm.

James D. Milner, *Walpole Society*, Vol. 15, p. 92 and reproduced Pl. XXIV.

Lent by the Viscountess Lee of Fareham.

JOHN SMART, miniaturist, was born near Norwich, c. 1741. He arrived in Madras in 1785 and remained there throughout his stay in India, being employed by the Nawab of Arcot as miniature-painter to his family. He returned to England in 1795 and died in 1811. On the miniatures he painted in India he generally added the letter I after his usual signature J.S.

- 908 (1341) Muhammad Ali Khan, Walajah, Nawab of the Carnatic. Head and shoulders, wearing a white muslin dress and turban. Signed and dated 1792. On ivory.

Size: 6.5 × 5 cm.

Lent by Arthur Jaffé, London.

Smart made numerous repetitions of this portrait, e.g., one in the collection of Lord Braybrooke, signed and dated 1792; another was Lot 45 at Christie's Sale of 24 May, 1948. Another portrait of the sitter in different

Painting

costume is in the Victoria and Albert Museum, No. P.13-908.

- 909 (1340) Muhammad Ali Khan, Walajah, Nawab of the Carnatic. On paper.

Size: 7.5 × 6 cm.

Victoria and Albert Museum, *Illustrated Hand-list of Miniature Portraits and Silhouettes*, reproduced Fig. 139.

Lent by Victoria and Albert Museum.

(104-1888.)

This is Smart's sketch on paper for miniatures of the type of No. 908.

- 910 (1342) Constantine Phipps, Junior. Head and shoulders, turned half left and looking to the front, in greenish-grey jacket, white waistcoat and stock. On ivory. Signed and dated 1793. Painted in India in 1793.

Size: 7 × 5.5 cm.

Lent by John Constantine Phipps, London.

The sitter was drowned in 1793.

- 911 (1344) A lady with the initials L.V.W. Short half length, turned half right, in white dress with mauve ribbons and white hat. On ivory. Signed and dated 1795. Painted in India in 1795.

Size: 8.5 × 7 cm.

Victoria and Albert Museum, *Illustrated Hand-list of Miniature Portraits and Silhouettes*, 1930, reproduced Fig. 142.

Lent by Victoria and Albert Museum.

(No. 234-1885.)

FRANCIS SWAIN WARD, amateur landscape painter, was born in London about 1734. He abandoned the profession of artist for the military service of the East India Company, but resigned his commission in 1764. After a period in England as secretary to the Chartered Society of Artists he rejoined the East India Company's service in 1773. On doing so he presented the Company with a set

of ten Indian views of which No. 912 is one. He continued to paint and died at Negapatam in 1794.

- 912 (1305) A Choultry where travelling Gentoos worship. Oil. Exhibited at the Chartered Society of Artists between 1770 and 1773. Presented by the artist to the East India Company in 1773.

Size: 72 × 110 cm.

Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924, No. 22.

Lent by His Majesty's Government in the United Kingdom.

GEORGE WILLISON, portrait painter, was born of Scots parentage in 1741. He arrived in India in 1774 and, having acquired a fortune, left for England in 1780. He died in Edinburgh in 1797.

- 913 (1329) Muhammad Ali Khan, Walajah, Nawab of the Carnatic (1750-1795). Whole length standing on a carpet, wearing a muslin dress edged with brocade and decorated with pearls, silver brocade sash and gold brocade ties, strings of pearls and a square cut diamond pendant; white turban decorated with jewels. He holds a long sword. Oil. Painted in India c. 1775.

Size: 23.5 × 147 cm.

Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924, No. 12; idem, *Walpole Society*, Vol. 19, reproduced Pl. X. Lent by His Majesty's Government in the United Kingdom.

JOHN ZOFFANY, portrait painter and painter of conversation pieces and theatrical scenes, was born, it is said in 1735, in Frankfort-on-Main. He came to England about 1761, and was one of the original R.A.'s when that institution was founded in 1769. He went to India in 1783 and returned in 1789, having made a fortune. He died in Middlesex in 1810.

Painting

- 914** (1333) Asaf-ud-Daula, Nawāb Wazīr of Oudh (d. 1797). Seated, wearing a muslin dress, a necklace of large pearls, with rubies and uncut emeralds and a crystal handled dagger; the red turban is ornamented with a tinsel and velvet appliqué band attached by a jewelled frontlet. Oil. Painted at Lucknow, 1784.

Size: 130 × 105 cm.

Lady Victoria Manners and Dr. G. C. Williamson, *John Zoffany, R.A.*, 1920, p. 207. Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924, No. 106.

Lent by His Majesty's Government in the United Kingdom.

- 915** (1334) Head of Asaf-ud-Daula. Black, red and white chalk on grey paper.

Size: 21.5 × 15 cm.

From the Windsor Castle Collection.

Lent by His Majesty the King.

- 916** (1326) Nawāb Hasan Raza Khān, minister to Asaf-ud-Daula. Seated on a sofa, wearing a muslin dress, jewelled armlets and gold and silver brocade sash, and holding in his left hand a huqqa pipe decorated with appliqué velvet and tinsel and a crystal mouthpiece; red turban. His right hand rests on a sword. Oil. Painted at Lucknow, 1784.

Size: 130 × 105 cm.

Lady Victoria Manners and Dr. G. C. Williamson, *John Zoffany, R.A.*, 1920, p. 207. Sir William Foster, C.I.E., *A Descriptive Catalogue of the Paintings, Statues, etc., in the India Office*, 5th Edition, 1924, No. 108; idem, *Walpole Society*, Vol. 19, reproduced Pl. XI.

Lent by His Majesty's Government in the United Kingdom.

- 917** (1330) The Palmer Family. Major William

Palmer is looking at his wife, the Bibi Faiz Bakhsh, who is seated on his right with her three children, William, Mary and Hastings Palmer. The Bibi's sister is on Palmer's left, and three women attendants complete the group. Oil. Unfinished. Probably painted at Lucknow in 1786.

Size: 98 × 125 cm.

Sir William Foster, C.I.E., *Walpole Society*, Vol. 19, pp. 80–87 and reproduced Pl. XII.

Lent by His Majesty's Government in the United Kingdom.

PLATE 152.

- 918** (1331) Colonel Mordaunt's Cock Match at Lucknow, 1786. Oil. Painted for Warren Hastings.

Size: 102 × 149 cm.

Engraved in mezzotint by R. Earlom, 1792.

This is the more elaborate 'Daylesford' version of the composition. See Lady Victoria Manners and Dr. G. C. Williamson, *John Zoffany, R.A.*, pp. 83–94 (the mezzotint and key plate reproduced after p. 88).

Sir William Foster, C.I.E., *Walpole Society*, Vol. XIX, pp. 82–3.

Lent by Lt.-Col. A. H. C. Sutherland, O.B.E., M.C.

Among the persons represented, according to the key plate 919, are Asaf-ud-Daula, Nawāb Salar Jung, Hasan Raza Khān, Col. Martin, Col. Mordaunt, Col. Polier, Mr. Wombwell, Mr. Wheeler, Mr. Johnson, Lt. Pigot, Lt. Golding, Mr. Taylor, Mr. Orr, Mr. Gregory, Ozias Humphry, the miniaturist, and the artist himself.

- 919** (1332) Key Engraving to Colonel Mordaunt's Cock Match at Lucknow, 1786 (No. 918).

Lent by His Majesty's Government in the United Kingdom.

Painting

8. MODERN PAINTINGS, DRAWINGS, AND SCULPTURE

- 920 (1404) ABEDIN, Jainul. *Famine Sketch*. Brush-drawing on paper. 57×48 cm.
Lent by the artist.
- 921 (1424) AHIVASI, J. M. *My Father*. Tempera on paper. 22×17 cm.
Lent by Bombay Regional Committee.
- 922 (1383) AHMED, Safiuddin. *Santhal Girls*. Woodcut. 18×11 cm.
Lent by the artist.
- 923 (1392) ARA. *Household Grinding*. Oil on canvas. 43×58 cm.
Lent by Bombay Regional Committee.
- 924 (1381) BADRI, D. *Rag Hindol*. Pen and brown-ink drawing. 27×16 cm.
Lent by All-India Fine Arts and Crafts Society.
- 925 (1430) BANNERJEE, S. N. *Gopal*. Water colour on paper. 34×22 cm.
Lent by the artist.
- 926 (1434) BENDRE, N. S. *At the Well*. Water-colour on board. 31×40 cm.
Lent by Bombay Regional Committee.
- 927 (1422) BHABHA, Dr. Horni. *Dove sono I belli momenti* ('Where have fled the joyous moments'—Mozart). Oil on canvas. 119×100 cm.
Lent by Bombay Regional Committee.
- 928 (1433) BHAGAT, Dhanraj. *Depressed*. Carved wood. H. 68 cm.
Lent by All-India Fine Arts and Crafts Society.
- 929 (1378) BHAGAT, V. D. *Screen Painting*. Watercolour on paper. 57×19 cm.
Lent by Bombay Regional Committee.
- 930 (1414) BHAGAT, V. D. *Fisher Village*. Tempera on paper. 26.5×33 cm.
Lent by Bombay Regional Committee.
- 931 (1410) BHUSAN, Phani. *Smithy*. Water-colour on paper. 76.3×52 cm.
Lent by D. P. Ghosh, Calcutta.
- 932 (1427) BOSE, Atul. *Portrait of Jamini Roy*. Brown crayon on toned paper. 38×49 cm.
Lent by the artist.
- 933 (1419) BOSE, Atul. *Artist's Grandmother*. Oil on canvas. 50×60 cm.
Lent by Indian Museum (Art Section), Calcutta.
- 934 (1371) BOSE, Nandalal. *Judhisthir on his way to Heaven*. Water-colour on paper. 13×9 cm.
Lent by Indian Museum (Art Section), Calcutta.
- 935 (1399) CHAVDA, S. D. *South Indian Women*. Water-colour on cotton. 72×61 cm.
Lent by Dr. H. Goetz, Baroda.
- 936 (1412) CHAVDA, S. D. *South Indian Musicians*. Water-colour on cotton. 77.5×59.5 cm.
Lent by Dr. H. Goetz, Baroda.
- 937 (1375) CHUGHTAI, M. A. Rahman. *Glimpse of Spring*. Water-colour on paper. 46×43 cm.
Lent by Madras Regional Committee.
- 938 (1380) CHUGHTAI, M. A. Rahman. *Babar as a Poet*. Water-colour on paper. 56×45 cm.
Lent by Madras Regional Committee.
- 939 (1377) DAS, Sajanikanta. *A Peacock*. Water-colour on paper. 38×52 cm.
Lent by the artist.
- 940 (1388) DHAR, K. M. *The Eternal Tune*. Water-colour on paper. 29×23 cm.
Lent by All-India Fine Arts and Crafts Society.

Painting

- 941 (1432) D'SILVA, Derich. *Take up thy bed and walk*. Tempera on paper. 22×28 cm.
Lent by Bombay Regional Committee.
- 942 (1382) DUTT, R. *Mother and Child*. Water-colour on paper. 18×17 cm.
Lent by Bombay Regional Committee.
- 943 (1390) GHOSE, Gopal. *Scarlet Curve*. Body-colour on paper. 44×33 cm.
Lent by the artist.
- 944 (1398) GHOSE, Niren. *At the Gate*. Body-colour on cotton. 58×17 cm.
Lent by All-India Fine Arts and Crafts Society.
- 945 (1436) GUE, B. C. *Expectancy*. Water-colour on paper. 29×24 cm.
Lent by All-India Fine Arts and Crafts Society.
- 946 (1384) GUHA, Santona. *The Milk-maid*. Pencil-drawing on paper. 55×43 cm.
Lent by All-India Fine Arts and Crafts Society.
- 947 (1413) GUPTA, Makhan Datta. *Husking Paddy*. Water-colour on paper. 37×21 cm.
Lent by the artist.
- 948 (1420) GURGAR, V. S. *Nude*. Pastel on paper. 13×43 cm.
Lent by Bombay Regional Committee.
- 949 (1385) HEBBAR, K. K. *Cattle Mart*. Water-colour on paper. 57×42 cm.
Lent by Bombay Regional Committee.
- 950 (1416) HEBBAR, K. K. *Kulu Festival Dance*. Body-colour on paper. 79×85 cm.
Lent by Bombay Regional Committee.
- 951 (1379) HERUR, Babuji. *August, 1942*. Water-colour on paper. 58×9 cm.
Lent by Bombay Regional Committee.
- 952 (1411) KHATAU, Abhaya. *Milkmaid*. Water-colour on paper. 54×67 cm.
Lent by Bombay Regional Committee.
- 953 (1426) KRISHNA, Kanwal. *Winter Shades*. Water-colour on paper. 59×46 cm.
Lent by All-India Fine Arts and Crafts Society.
- 954 (1386) LALL, Harkrishan. *Husking the Harvest*. Oil on canvas. 93×66 cm.
Lent by All-India Fine Arts and Crafts Society.
- 955 (1394) MAITRA, Rathin. *Boat-race Festival*. Body-colour on board. 76×49 cm.
Lent by the artist.
- 956 (1368) MAZUMDAR, Kshitindra Nath, Chitra. Water-colour on paper. 30×12 cm.
Lent by Indian Museum (Art Section), Calcutta.
- 957 (1401) MITRA, R. N. *Tea Stall*. Black chalk, charcoal and water-colour on paper. 53×36 cm.
Lent by the artist.
- 958 (1415) NEWTON. *Village Scene*. Body-colour on paper. 33×50 cm.
Lent by Bombay Regional Committee.
- 959 (1421) NEWTON. *Monsoon*. Pen and water-colour on paper. 50×33 cm.
Lent by Bombay Regional Committee.
- 960 (1402) PALSIKAR, S. V. *My Neighbours*. Tempera on paper. 96×63 cm.
Lent by Bombay Regional Committee.
- 961 (1403) PANDYA, M. T. *Freedom of Childhood*. Tempera on cotton. 55×38 cm.
Lent by Bombay Regional Committee.
- 962 (1429) PAYNTER, David. *Après-midi Nepalienne*. Oil on canvas. 106×73 cm.
Lent by All-India Fine Arts and Crafts Society.
- 963 (1417) RAZA, S. H. *Riverside Temples*. Body-colour on paper. 47×35 cm.
- 964 (1425) REDDY, P. T. *Village Street*. Oil on panel. 64×56 cm.
Lent by Bombay Regional Committee.

Painting

- 965 (1373) ROY, Jamini. *Sketch for a Painting*. Water-colour on paper, 26×17 cm.
Lent by Atul Bose, Calcutta.
- 966 (1387) ROY, Jamini. *A Hill-girl*. Water-colour on paper. 69×29 cm.
Lent by Dr. B. N. Dey, Calcutta.
- 967 (1376) ROY, Jamini. *Panel*. Tempera on canvas. 70×51 cm.
Lent by John Irwin, London.
John Irwin, *J.I.S.O.A.*, Vol. XII, 1944, Pl. XI.
- 968 (1395) ROY, Jamini. *Christ and Two Disciples*. Tempera on panel. 60×40 cm.
Lent by John Irwin, London.
- 969 (1396) ROY, Jamini. *Tiger with Fish*. Tempera on paper. 40×30 cm.
Lent by John Irwin, London.
John Irwin, *J.I.S.O.A.*, Vol. XII, 1944, Pl. XIII, and *Indian Art and Letters*, Vol. XX, 1946.
- 970 (1400) ROY, Jamini. *A Cow*. Tempera on paper. 58×51 cm.
Lent by Indian Museum (Art Section), Calcutta.
- 971 (1391) ROY, Jamini. *Gopini*. Oil on canvas. 71×41 cm.
Lent by Indian Museum (Art Section), Calcutta.
- 972 (1428) CHOWDHURY, D. P. Roy. *The Lepcha Maid*. Water-colour on paper. 34×25 cm.
Lent by Sir Hopetown Stokes, K.C.I.E., London.
- 973 (1397) SARKAR, Sushil. *Meet My People*. Water-colour on board. 76×56 cm.
Lent by All-India Fine Arts and Crafts Society.
- 974 (1418) SHAH, Somalal. *Impression from Kathiawar*. Water-colour on paper. 29×29 cm.
Lent by Bombay Regional Committee.
- 975 (1393) SHIVESHWARKAR, Leela. *Design*. Tempera on board. 63×26 cm.
Lent by Bombay Regional Committee.
- 976 (1405) SHERGIL, Amrita. *The Pink Mountain*. Oil on canvas. 106×84 cm.
Lent by Lala Chamanlal, Bombay.
- 977 (1406) SHERGIL, Amrita. *The Camels*. Oil on canvas. 116×91 cm.
Lent by Lala Chamanlal, Bombay.
- 978 (1407) SHERGIL, Amrita. *Elephant Promenade*. Oil on canvas. 147×113 cm.
Lent by Lala Chamanlal, Bombay.
- 979 (1408) SHERGIL, Amrita. *Ladies Under a Tree*. Oil on canvas. 118×93 cm.
Lent by Lala Chamanlal, Bombay.
- 980 (1409) SHERGIL, Amrita. *The Story Teller*. Oil on canvas. 106×90 cm.
Lent by Lala Chamanlal, Bombay.
- 981 (1389) SHUKLA. *Adolescence*. Dry-point. 24×20 cm.
Lent by Dr. H. Goetz, Baroda.
- 982 (1423) SMART, Bhanu. *Mother and Child*. Water-colour on paper. 66×36 cm.
Lent by Bombay Regional Committee.
- 983 (1369) TAGORE, Abanindranath. *Summer*. Water-colour on paper. 18×13 cm.
Lent by Indian Museum (Art Section), Calcutta.
- 984 (1370) TAGORE, Abanindranath. *Abhisarika*. Water-colour on paper. 26×17 cm.
Lent by Indian Museum (Art Section), Calcutta.
- 985 (1372) TAGORE, Gagendranath. *Dynasty*. Water-colour on paper. 26×19 cm.
Lent by Pulin Sen, Calcutta.

Painting

- 986 (1374) TAGORE, Rabindranath. *Self-portrait*. paper. 50 × 30 cm.
body-colour on paper. 31 × 18 cm. Lent by Bombay Regional Committee.
Lent by Viswabharati, Santiniketan, Bengal.
- 987 (1431) TRINIDAD, Angela. *Madonna and Child*. Water-colour and body-colour on
- 988 (1435) TYABJI, Surayya. B. *Landscape, Delhi*. Oil on canvas. 36 × 25 cm.
Lent by the artist.

Painted Wooden Bookcovers

Dinesh Chandra Sen and J. C. French attributed these to late 16th and early 17th century on the ground of absence of Mughal influence, and by reference to certain dated manuscripts which were contained in them. Goetz (*Jahrbuch der Asiatischen Kunst*, 1924) accepted this on grounds of costume. Coomaraswamy, writing in 1932 (*Boston Museum of Fine Art Bulletin*, XXX, p. 49) considers that the group cannot be placed earlier than the 18th century. Ajit Ghose in 1929 (*O.Z., N.F., V.*, p. 121) suggests that most were of 17th century date, while some come down to mid-18th century.

Technically they are of interest as representing a last offshoot of Medieval Indian painting on cotton and panel, from which their name of *pattas* derives. (Sanskrit *pata*, a design on cotton.)

1301 (299) A seated couple, said to represent Chaitanya and Nityānanda, with attendants. His hand is raised and he is presumably engaged in *kirtan* singing.

Orissa: 18th century A.D.

Size: 14.2 × 39.5 cm.

Lent by Asutosh Museum, Calcutta.

Several bookcovers painted with similar representations of Chaitanya are mentioned in the *Catalogue of Loan Exhibition from the Ghose Collection* held at the Government School of Arts, Calcutta, 1925. They are there attributed to the 16th and 17th centuries. In style this cover resembles that reproduced by J. C. French, *Indian Art and Letters*, N.S., I (1), Pl. VA, from a manuscript dated Shakabda 1575 (1653 A.D.).

Size: 13 × 37.8 cm.

Catalogue of Loan exhibition from the Ghose Collection, Government School at Art, Calcutta, 1925, No. 99, reproduced on cover.

Lent by J. C. French, Worthing, Sussex.

1304 (287) Rās Līlā: dance of Krishna and the gopis, hand in hand. He has bare chest but the girls wear long scarves over their shoulders falling behind, and pompoms on their wrists. Huge bees and a minute deer in the foreground. Painted on linen, mounted on wood.

Bankura district, Bengal: 17th–18th century.

Size: 15.9 × 38 cm.

Lent by Asutosh Museum, Calcutta.

PLATE 79.

1302 (298) A Nayaka: a *pata* painted on linen and mounted on a bookcover. She is playing a *sārangi* or *sarōd*.

Orissa: 18th century.

Size: 26.5 × 11.5 cm.

Reproduced: J. Irwin, *Studio*, Feb., 1948.

Lent by Asutosh Museum, Calcutta.

For style cf. *O.Z., N.F.*, 5, Taf. 18 (3) from a manuscript dated 1725 A.D. considered by Ajit Ghose to be painted in Bengal under strong Orissan influence.

1305 (292) Girl holding the branch of a tree for deer to eat.

Bengal: 18th or 19th century.

Size: 17.3 × 41.3 cm.

Reproduced: Dinesh Chandra Sen: *History of Bengali Language and Literature*, 1911, Pl. facing p. 220, from the A. N. Tagore collection.

Lent by Kasturbhai Lalbhai, Ahmadabad.

1303 (285) Dance of Krishna and the gopas. He plays the flute while each gopa holds a horn in his right hand. Red back-ground.

Bengal: 16th century.

1306 (286) Krishna and the gopis. Painted book-cover from a Bhagavata manuscript.

Bengal: 18th or 19th century.

Size: 13.5 × 39.5 cm.

Lent by Kasturbhai Lalbhai, Ahmadabad.

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- 1307** (301) Krishna and the gopas. Painted book-cover.
Bengal: late 18th century.
Size: 14 × 46.5 cm.
Lent by Kasturbhai Lalbhai, Ahmedabad.
- 1308** (288) Gostha Līlā: Krishna sporting with the gopas. Painting on cotton mounted on a bookcover.
Bengal: 18th century.
Size: 18 × 44.2 cm.
Lent by Asutosh Museum, Calcutta.
- 1309** (290) Rāma and Sita and Rāvana. Painted wooden bookcover.
Bengal: 18th century.
Size: 15.5 × 35.5 cm.
Lent by Asutosh Museum, Calcutta.
- 1310** (291) Vishnu and attendants. Painted wooden bookcover.
Bengal: 19th century.
Size: 10.5 × 44.5 cm.
Lent by Asutosh Museum, Calcutta.
- 1311** (294) Dancing girls and musicians. Painted wooden bookcover.
Bengal: 18th century.
Size: 12.6 × 36.4 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 1312** (295) Pair of paintings on cotton representing Krishna Gopāla and gopas dancing. Mounted on a wooden bookcover.
Size: 13 × 36.6 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 1313** (296) Rās Līlā. Painted wooden bookcover.
Bengal: 18th century.
Size: 14 × 43 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 1314** (297) Scenes from the Krishna Līlā. Pair of painted bookcovers.
Bengal: 19th century.
Size: 12 × 25 cm.
Lent by Bangiya Sahitya Parisad, Calcutta.
- 1315** (300) An exploit of Krishna. Painted wooden bookcover.
Bengal- early 19th century.
Size: 12.6 × 41 cm.
Lent by Kasturbhai Lalbhai, Ahmadabad.
- 1316** (289) Krishna and Rādhā. Carved wooden bookcover.
Bengal: late 18th century.
Size: 33.5 × 13.7 cm.
Lent by Bangiya Sahitya Parisad, Calcutta.
- K A L I G H A T P A I N T I N G S
- For literature on this modern school of popular painting in Bengal, see:
H. J. Stooke: Kālighāt paintings in Oxford, *Indian Art and Letters*, N.S. XX, No. 2, 1946.
- 1317** (323) Siva. Brush-painting on paper by a painter of the Patna caste.
Kālighāt, Calcutta: about 1880 A.D.
Size: 41.5 × 30.2 cm.
Lent by Victoria and Albert Museum.
- 1318** (337) Jatayn's vain attempt to rescue Sita from Rāvana's aerial chariot. By a painter of the Patna caste.
Kālighāt, Calcutta: about 1880 A.D.
Size: 44.2 × 30 cm.
Lent by Victoria and Albert Museum.
- 1319** (350) Cat eating fish. A pāt a drawing.
Kālighāt: late 19th century.
Size: 45.3 × 22.7 cm.
Lent by Asutosh Museum, Calcutta.
- 1320** (351) Scenes from the Rāmāyana. Scroll.
Bankura, Bengal: late 19th century.
Size: 396 × 56 cm.
Lent by J. C. French, Worthing, Sussex.

TEXTILES

By JOHN IRWIN

FROM very early times India was famous for her textiles. This we know from literary and Archæological evidence. Our knowledge of the fabrics themselves, however, is limited almost entirely to those produced during the period of Mughal rule, when Persian influence profoundly modified and to some extent obscured traditional Indian design. The sprigged patterns and floral diapers so characteristic of the Indian block-printer's art from the seventeenth century onwards are certainly of Persian origin, and there are indications that the block-printing process itself was not introduced into India before the middle of the seventeenth century. Once introduced, the new motifs spread rapidly, and it is an illuminating fact that during the eighteenth and nineteenth centuries wood-blocks primed with paste were often used to outline designs for embroidery, which helps to explain the spread of these motifs to villages outside the normal range of the commodity market.

Among the techniques which can be regarded as traditional in India, in the sense of their ancient practice, are embroidery, hand-painting, resist-dyeing, and brocading. The material almost universally used was cotton. Excavations at Mohenjo-daro have proved that cotton was woven in India at least as early as the third millennium B.C.¹ The few minute fragments discovered owed their chance survival to impregnation with silver salts, absorbed from the walls of the silver vase in which they remained for at least 4,000 years. Traces of a purple dye, thought to be madder,² add to the significance of the discovery, while the numerous spindle-whorls found at the same site, some of crude pottery and others of more expensive faience, suggest that spinning was practised extensively and by all classes.³ The contemporary sculptures and terracottas show that at least two articles of costume for which India later became famous were in use at this period: the girdle and the shawl, the latter being represented on the well-known bust of a bearded man included in the exhibition (No. 1). The trefoil pattern of the shawl suggests an embroidered rather than a woven pattern, and its recurrence on the Indus beads, as well as on a variety of Sumerian finds, indicates its wide extension.

Archæological evidence is lacking for the thousand years following the collapse of the Indus Valley city-states. However, on an Assyrian cuneiform tablet of the seventh century B.C., the cotton plant is mentioned as having been introduced into Babylonia by Sennacherib 'to be clipped and shredded for garments'.⁴ Translated literally, the Assyrian phrase here used for cotton is 'wool-bearing tree', which exactly corresponds with Herodotus's description, two centuries later, of the native garments of India as

¹ A. N. Gulati and A. J. Turner, *A note on the early history of cotton*, Bulletin No. 17, Technological Series No. 12, Indian Central Cotton Committee, Bombay, 1928. Three Mohenjo-daro fragments were analysed, and each proved to be cotton of the *Gossypium* species. The first, measuring one-tenth of an inch by three-tenths, represented a fabric weighing 2 oz. per square yard, made from 34's counts, and containing 60 ends per inch and 20 picks per inch. The other two samples were small pieces of cotton string: one proved to be a 24-fold cord, composed of two cords each containing 12 strands of 18's counts; and the second, also a 24-fold cord made by the twice doubling of 6-fold cords, showed 14's counts for each of the six single strands.

² A. N. Gulati and A. J. Turner, *Op. cit.*, p. 9.

³ J. Marshall, *Mohenjo-daro*, London, 1931, pp. 32-3.

⁴ *Cuneiform texts from Babylonian tablets*, British Museum, London, 1909, Part 26, p. 27, line 56; and p. 30, line 64. It has been suggested that the Babylonian word *Si-in-tu*, found in later syllabaries, might have the meaning of cotton and be derived from the Sanskrit word *Sindhu* (Sayce, *Hibbert Lectures*, 1887, p. 138), but modern scholars are more doubtful of the meaning.

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being of tree-wool, 'exceeding in beauty and excellence that of sheep'.¹ The Greek physician Ktesias, writing at about the same period, mentions the popularity of brightly coloured Indian textiles among the Persians,² which is an indication that Indian fabrics were produced as commodities at least as early as the fifth century B.C. It is not known when they were first trade in Europe, but the use of the oriental word *carbasina* (Sanskrit, *karpāsa*) for cotton in the *Pausimachus* of Statius Caecilius³ suggests that it was probably before 200 B.C.

Earlier, with the impact of Āryan culture upon India, it is possible that new materials and techniques had been introduced. Cotton has not been identified among the various kinds of cloth mentioned in the *Vedas*, although there are many references to weaving, and imagery of the loom appears in the poetry. For example, Day and Night are said to spread light and darkness over the world as weavers throw the shuttle on the loom.⁴ The use of such imagery is of special interest when it is remembered that, with the growth of the caste system, the weaver's craft fell into social contempt.

Strabo, on the authority of Megasthenes (c. 300 B.C.), records the Indian love of finery and ornament, and adds: 'Their robes are worked in gold, and ornamented with precious stones, and they wear also flowered garments of the finest muslin.'⁵ The usual assumption that the 'flowered garments' must have been either painted or printed is not justified. The sculptures of the second and first centuries B.C., and particularly those from Bhārhut, show that the patterned garment was often embroidered, as for example the headdress and girdle of the figure at Plate 5 (No. 32).

Traditional garments of India such as the *Dhotī*, *Orhnī*, *Śārī*, and *Chādar*, are all un-cut and unsewn. Tailored clothes do not appear until after the Scythian and Parthian invasions, and the tunic worn by the figure on the Bhārhut railing pillar at Plate 5 (No. 54) must be considered, together with the diadem and high boots, as un-Indian. The new tailored fashions appear in sculptures of the first century A.D., when the rule of the foreign Kushān dynasty was established; and the northerner's long coat and heavy boots worn by the Kushān king, Kanishka (as represented by the well-known portrait statue now in the Indian Museum, Calcutta), are precursors of the tailored coat and trousers worn by Gupta kings of the fifth century. It was also during the Kushān period that the female skirt first appeared in India.⁶

During the first century A.D., Indian muslins became famous in Rome under such names as *nebula*, *gangetika*, and *venti textiles* ('woven winds'),⁷ the latter exactly translating the technical name of a special type of Dacca muslin current in Bengal up to modern times. Muslins of the same kind are worn by some of the female figures on Mathurā railing pillars of the second century A.D.; and here, in order to convey their transparency, the sculptor has adopted the simple convention of representing only the hems (Plate 7, Nos. 52 and 55). Silk was also an important export to Rome, both as yarn and as finished cloth, but the author of *Periplus* (60-100 A.D.) makes it clear that the raw material was imported into India from China.⁸ The question of whether the use of silk was discovered independently in India is not finally settled.

Although there is no specific reference to dyed fabrics in the *Periplus*, there is no doubt that the Indian dyer was already famed in the Roman world for his skill. This is proved by an interesting reference in

¹ Herodotus, Bk. III, ch. 106.

² Claudius Aelianus, *De Animalium Natura*, IV, 46.

³ Quoted in J. Yates, *Textinum Antiquorum*, London, 1843, p. 341.

⁴ *Rig-Veda*, II, 3, 6. It is an interesting point that the weavers here are female, the skilled weavers of historic times being invariably male.

⁵ Strabo, XV, i, 53-6.

⁶ Moti Chandra, *J.I.S.O.A.*, Vol. VIII, 1940, p. 213, fig. 78.

⁷ E. H. Warmington, *The commerce between the Roman Empire and India*, London, 1928, pp. 212-3.

⁸ *Periplus of the Erythræan Sea*, ch. 64.

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St. Jerome's fourth-century Latin translation of the Bible, Job being made to say that wisdom 'may not be compared with the dyed colours of India'.¹

We have little direct information about the way in which weaving as an industry was organised in ancient India, but there is evidence of weavers' guilds and also of the centralisation of commodity production in market-towns. Kautilya's *Arthasāstra*, attributed to the fourth century B.C., has a chapter devoted to the superintendence of weaving in what appear to have been the court workshops. Here, employment seems to have been on a casual basis, payments being made according to fixed piece-rates.

The Buddhist *Jātakas* contain several references to Benares as an important centre of weaving. In the South, recent excavations at the site of the Indo-Roman trading station at Arikamedu, near Pondicherry, have revealed that large-scale bleaching, starching, and dyeing operations were undertaken in the immediate vicinity of the port.² At Mandasor, in Gwalior State, there is a stone inscription of the fifth century A.D. recording how, at an earlier but unspecified date, an entire guild of silk-weavers had migrated from one region to another in order to establish themselves in a market-town under royal patronage.³ Spinning was a domestic occupation, but weaving done in the villages appears to have been limited to coarse white cloth of the *khaddar* type.

From an examination of the Ajanta paintings (particularly those attributed to the sixth century A.D.), it becomes possible to recognise and classify certain well-defined motifs characteristic of mediaeval Indian design. Apart from embroideries, at least four surviving techniques have been identified:⁴ *bandhāna*, or ordinary tie-and-dye work; double tied-resist dyeing, in which warp and woof are dyed separately before weaving, according to the pattern required; brocading; and fine muslin weaving. The types of design most prominent are composed of bands alternately filled with geometrical devices (chevrons, circles, stripes, checks, etc.) and formal floral motifs or scrolls, sometimes enlivened with processions of sacred geese (*Hamsas*) or lions. Diagonal bands of geese also appear, as well as patterns made up simply of dots or groups of dots. The floral diapers characteristic of the Mughal period are entirely absent.

For a study of the later mediæval development, evidence is limited to cotton fragments discovered at Fostat and other Egyptian burial-grounds.⁵ Some of these, probably of fourteenth or fifteenth century origin, show obvious Indian influence, particularly when studied in relation to the Jain and early Muhammedan architectural ornament of Gujarāt. It does not follow, however, that even those with the closest Indian parallels are necessarily of Indian origin or workmanship. Some are clearly imitations of Indian designs—for example, the imitation *bandhānas* on which the dotted patterns characteristic of true tie-and-dye work are simulated by block-printing methods.

Pfister's important work is written on the assumption that block-printing was traditional in India, which others have denied. There is in fact no convincing evidence that wood-blocks were used at all in

¹ *Biblia Sacra juxta vulgata*, 1552, Job, Chapt. XXVIII. Discussing wisdom, Job says: 'Non dabitur aurum abrizum pro ea, nec appendetur argentum in commutatione eius. Non conferetur tinctis Indiæ coloribus, nec lapidi sardonico pretiosissimo, vel sapphiro. Non adequabitur ei aurum vel virtum, nec commutabuntur pro ea vasa auri.' The original Hebrew phrase is *cothom aupir* ('gold of Ophir'). St Jerome apparently thought *cothom* was derived from a Hebrew verb meaning 'to be dyed', and equated *aupir* (Ophir) with India (see *Holy Bible translated from the Vulgate*, 1814, vol. II, p. 744, n.; *Hebrew Lexicon of the Old Testament*, 1939, p. 508, col. 2; W. Smith, *Dictionary of the Bible*, vol. II, 1863, under *Ophir*).

² R. E. M. Wheeler, *Ancient India*, No. 2, 1946, pp. 27 and 34.

³ J. F. Fleet, *Indian Antiquary*, Vol. XV, 1886, pp. 194-201.

⁴ K. de B. Codrington, *Indian Antiquary*, Vol. LIX, 1930, pp. 159-162.

⁵ R. Pfister, *Les toiles imprimées de Fostat et l'Hindoustan*, Paris, 1938.

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India until the seventeenth century,¹ although the art of dyeing brilliant and fast colours on cotton by resist and madder processes is almost certainly as indigenous.² The cottons from Egypt most likely to be of Indian origin are the resist-dyed fragments. Among these there is a group of coarsely woven fabrics with certain uniform features, the warps and wefts being composed of right-spun thread. Colours are usually madder-red or purplish-brown, and the designs most characteristic are composed of conventionalized plant-motifs, sometimes combined with animals or birds in profile.³ A piece preserved almost intact in the Victoria and Albert Museum (T.93-1922) is divided into two squares, each enclosing and surrounded by alternating tree and floral devices, very simply and formally conceived; and the ground of the squares consists of a lozenge diaper. Another piece (T.811-1919), almost certainly of Indian origin, has a continuous pattern of interlaced stems, and a zig-zag foliated border. Much patient research remains to be done before any far-reaching conclusions can be drawn from these Egyptian finds. In the meantime, a further field for the study of mediaeval patterns is provided by some of the silks used in European ecclesiastical garments, a few pieces of possible Indian origin being included in the Bock collection from Halberstadt, now in the Victoria and Albert Museum.

Among textiles in the exhibition most clearly showing mediaeval features of design were two of particular interest from the Jalan collection—Nos. 1015 and 1016, the latter being reproduced at Plate 69.

Apart from carpets, the earliest Mughal textiles known to us are of the Jahāngīr period (1605-1627). It is doubtful, in fact, whether a distinctive Mughal style of textile design had appeared before this. An examination of paintings of Akbar's reign shows the co-existence, on the one hand of purely Persian, Safavi patterns, and on the other of checkered and striped patterns of pre-Mughal Indian style. Before the death of Akbar in 1605, the collaboration of Hindu with Persian craftsmen had spread to other branches of textile work besides carpet-making;⁴ but it was under Jahāngīr that the first designs recognisable as specifically Mughal came into being. The *Kharkhanahs* or court workshops which produced these were described by Bernier in the middle of the century as large halls. 'In one hall embroiderers are busily employed, superintended by a master. In another you see goldsmiths; in a third, painters; in a fourth, varnishers in lacquer-work; in a fifth, joiners, turners, tailors, and shoe-makers; in a sixth, manufacturers of silk, brocade, and those fine muslins of which are made turbans, girdles with golden flowers, and drawers worn by females, so delicately fine as frequently to wear out in one night . . . The artisans repair every morning to their respective *Kharkhanahs*, where they remain employed the whole day; and in the evening return to their homes.'⁵

Among the finest products of these workshops shown in the exhibition were the tent hangings, some of brocaded velvet (Nos. 1005 and 1007, Plate 65), and others worked in silks, silver-gilt and silver thread on a woven cotton ground (Nos. 1002 and 1008, Plates 64 and 68). The pieces shown at Plates 64 and 65 have their Persian prototypes, and yet each has its distinctively Indian characteristics, the

¹ T. H. Hendley, referring to Jaipur, one of the main centres of Indian cotton-printing during the Mughal period, wrote in 1890 that the carving of blocks was commonly done by outsiders, and that those used for the famous Sanganiir cloths were obtained from Shia Muhammedans of Persian descent at Multan (*J.I.A.*, Vol. III, 1890, p. 6). E. B. Havell, writing on cotton-printing in the Madras Presidency in the same volume (p. 10), reported that the oldest blocks found by him in the workshops were actually of Persian origin.

² Some of the Egyptian fabrics, usually considered to be of Coptic origin, are dyed red with lac produced by an Indian cochineal. Pfister, however, argues that the presence of lac-dye indicates a post-Arab date, maintaining that after 641 A.D., Indian lac-dye was more extensively used than kermes. He regards its presence at Palmyra as an exception. A comprehensive dye-analysis of early Egyptian fabrics in the Victoria and Albert Museum has recently been proposed by Mr. J. G. Beckwith, Assistant Keeper of the Textile Department, and may eventually throw further light on this problem.

³ Some of the most interesting examples, as yet unpublished, are in the Newberry collection, now at the Ashmolean, Oxford.

⁴ *Ain-i-Akbari*, I, 31 (Blochmann, pp. 87-8).

⁵ F. Bernier, *Travels in the Mogul Empire*, ed. by A. Constable, London, 1891, pp. 258-9.

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Indianization imposing a bolder outline and more detailed naturalism. The hanging reproduced at Plate 68 and the embroidered knuckle-pad at Plate 67 (*below*) carry the development several stages further, introducing pictorial effects which owe more to contemporary schools of Rajput painting than to anything Persian.

Marked changes also occurred in the court dress of the Mughal period. *Akbarnāmah* paintings of the last decade of the sixteenth century show that the dress then consisted of a knee-length coat with a full skirt falling in four points. Akbar, who paid close attention to the maintenance of the Imperial wardrobe, altered the fashion by ordering court dress to be made with a round skirt and to be tied on the right side. He also introduced the fashion of wearing the shawl doubled (*doshālla*).¹ In Shāh Jahān's reign (1626–1658), the dress was lengthened; and later, in the eighteenth century, the skirt became full and was gathered into a high waist almost under the armpits.

Throughout the Mughal period, one of the most fancied articles of costume was a girdle (*Patka*) into which the ceremonial sword or dagger was slipped. The exhibition included eight fine examples (Nos. 1021–1028), some of which were embroidered or brocaded, and others painted in dye-colours with a skilful use of wax-resist and various mordants. Sometimes they combined hand-painting with embroidery (Plate 67, No. 1028), but more commonly they were painted with a few simple colours, the field being plain and the end-borders containing rows of elongated floral sprays or cypresses (Plate 66, Nos. 1021 and 1022). Apart from considerations of style, there are grounds for believing that most of the painted girdles came from Golconda, which was the main centre of specialisation for such work.²

Kashmir, by reason of its political history as well as its geographical position, retained especially strong links with Persia throughout the Mughal period. The *Āin-i-Akbarī* records that the famous shawl industry was of pre-Mughal origin and that already by Akbar's time shawls were being sent 'as valuable gifts to every clime'.³ Pre-Mughal documentary evidence is lacking, but according to local tradition recorded during the nineteenth century, the first Kashmir shawls were produced by Turkestan weavers introduced by Zain-ul-Abdīn (1420–1470 A.D.).⁴

Kashmir weavers followed the twill-tapestry technique, the coloured wefts being inserted by means of floating wooden bobbins (*tojis*) on a simple loom. The weft threads alone form the pattern and do not run the full width of the piece, being woven back and forth round the warp threads only where each particular colour is needed. True Kashmir shawls are made entirely of *Pashm*, the underfleece of a Tibetan species of goat.

Very few shawls of a date earlier than the late eighteenth century now survive, even as fragments, but from literary sources we know that the older shawls invariably had plain centres and that the ornamented end-borders did not normally exceed a foot in width.⁵ Three early fragments preserved in the Victoria and Albert Museum (I.M. 166–1913, I.M. 302–1913, and I.M. 48–1924) and a fourth piece in the

¹ *Āin-i-Akbarī*, I, 32 (Blochmann, p. 92).

² About 1670, Tavernier wrote: 'The chintzes or painted cotton cloths which are called Calmendar (*qalamdar*), that is to say, painted with a brush, are made in the kingdom of Golkonda . . . The chintzes made in the Empire of the Great Mogul are printed . . .' (*Travels*, Bk. II, Ch. XII) Cf. Thevenot who, about the same time, wrote that the 'Schites or painted cloths' of Sironj, Tonk State, 'in beauty come near those of St. Thomas' (*Travels*, Part III, Ch. XXI).

³ *Āin-i-Akbarī*, III, 15 (Jarrett, II, p. 349).

⁴ Baron Charles Hugel, *Travels in Kashmir*, London, 1845, pp. 118–9; and A. F. Barker, *Journal of the Royal Society of Arts*, London, Vol. LXXX, 1932, p. 309. Cf. *Jammu and Kashmir State Handbook*, 1924, which states that the shawl industry was founded by Mir Syed Ali Hamdan in 1378. The suggestion made by E. H. Warmington (*op. cit.*, p. 160) and followed by other writers that Kashmir shawls might have been articles of export during the Roman period is not supported by scientific evidence.

⁵ F. Bernier, *op. cit.*, pp. 402–3; and John Harris, quoting Tavernier, in *Collection of Voyages and Travels*, London, 1744. Thevenot, in 1666, wrote that those popular among Brahmins were of a 'dead-leaf colour' (*de feuille-morte*): *Voyages en Europe, Asie et Afrique*, Paris, 1727, Vol. V, p. 110.

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Calico Museum of Textiles, Ahmadabad, show that prior to the middle of the eighteenth century there was a naturalistic emphasis in the treatment of the flower-bunch (*buta*) motif. The more formal, elongated cone does not appear until the first decade of the nineteenth century when the industry came under the influence of foreign merchants catering for the western market. It was also during this late period that the *amlī* or needle-embroidered shawl was first produced under the direction of an Armenian merchant, Khoja Yusuf, whose aim was to counterfeit and undersell the much more laboriously-made loom shawl.¹ Shawls embroidered with figure subjects first appeared in the eighteen-twenties, and it is probable that the fine example depicting King Solomon holding court before the birds and animals of the world (No. 1088) was made about 1830.

The textiles of the Mughal period most famous outside India were, of course, the painted and embroidered bedspreads and hangings exported in large numbers by the Portuguese, Dutch, British and French East India Companies. Before the first English ships sailed for the East Indies in 1601, a certain number of these bedspreads had already reached Europe via the Levant and Portugal. It is doubtful whether any sixteenth-century pieces now survive, but at Hardwick Hall, the famous Elizabethan Manor in Derbyshire, there is a very fine piece embroidered in chain-stitch in coloured silks on a plain cotton ground, which is at least as early as the first quarter of the seventeenth century. The design consists of a central medallion with acanthus edging, and a wide rectangular border filled with delicate floral scrolls interspersed with birds. In the field there are *Peris* (winged genii) with pigtailed and brightly striped clothes, standing either side of conventionalized flowering trees, the latter very similar to the trees depicted in contemporary inlay and veneer-work (for instance, No. 1276).

The unpublished Hardwick Inventory, drawn up and signed by Bess of Hardwick in 1603, lists several bedspreads of this kind, of which the following is an example: 'A quilt of yellowe india stuffe imbroidered with birds and beastes and white silk frence and tassells, lined with yellow sarcenet.'

The Hardwick collection also includes a very early example of the type of embroidered bedspread usually labelled 'Goanese'.² These are of quilted cotton and embroidered in silks over almost every square inch of the ground in chain-stitch or back-stitch, the designs commonly depicting figured subjects. The Hardwick example, which is certainly not later than the first quarter of the seventeenth century, is worked in back-stitch and has a circular centre medallion with concentric geometrical borders, and a broad border with cross and hexagon diaper between two narrower borders with eight-point stars. In the corners are medallions similar to that in the centre but with prominent interlaced ogees. The centre medallion is completed to a square with peacocks, and above and below are narrow friezes, set inwards, showing native processions and audiences; outside these are square panels with elephants and retainers confronting one another around a tree, and the remaining spaces filled with geometrical patterns. It may well be that this quilt—and many others of the so-called Goanese type—are of Coromandel or Singhalese origin. A careful comparison of some of the embroidered motifs with the ornament characteristic of early Singhalese woodwork shows interesting parallels.

Most of the earliest bedspreads reaching Europe seem to have been embroidered, and this is not surprising in view of the fact that at this period the trading companies were interested in painted calicoes primarily as a medium of exchange for the spice-trade in the Far East. The usual procedure was for the ships bound for Malacca and the Archipelago to call first at the Coromandel coast where the cloths were collected, and to make the return voyage direct from the Far East trading stations. It was not until

¹ This information is based on the contemporary unpublished notes of W. Moorcroft in the India Office Library (European Mss. D. 259, 260, and 264; and E. 113), a digest of which is now in preparation by the present writer.

² Goa was an entrepôt for goods produced over a very much wider area than its hinterland, the Cambay goods, for example, being stored there prior to shipment to Europe (*vide* Frederick's *Travels*, Asiatic Miscellany, Vol. I, 1785). The habit of naming goods after the entrepôt concerned rather than after the place of origin was very common among European traders throughout the East.

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1649 that any English vessel returned home direct from the Coromandel coast. However, a certain number of painted calicoes must have accompanied the early embroideries. The Hardwick Inventory includes one 'Canapie of yellow saye, stayned with birds and *Antickes* (sic)'. 'Paynted cloths' are included in John Chamberlain's list, dated 1601, of principal imports from the East Indies into Portugal and Holland.¹ In 1614, we find² a project that an enquiry should be made 'how calicoes and pintathoes³ will sell in England that directions may be given to the factors in the East Indies to buy and send them over.'

At first, the success of the painted calicoes in the English market was merely one of novelty. In 1643, the Company informed its Surat agents that the 'pintadoe quilts . . . seem more to content and pleasure our friends than for any profit (that) ariseth in the sales.'⁴ Only about a hundred were imported annually.

Among the earliest surviving 'pintadoes', there are at least eight which can be ascribed with some certainty to the first half of the seventeenth century,⁵ one of them being included in the exhibition (No. 1029). All of these are painted with figure subjects in a fairly uniform and easily distinguishable style. Their provenance is not definitely known, but the costumes depicted, as well as details of style such as the treatment of trees, show striking affinities with Deccani painting, and this leads to the conclusion that they are almost certainly of Coromandel origin.⁶ A comparison of certain of the border motifs with those appearing on seventeenth-century Golconda paintings confirms this impression and makes Masulipatam the most likely centre of production.

The technique employed in the painting of these calicoes has been fully described in G. P. Baker's pioneer work.⁷ The outline of the design was stencilled, and pounced with charcoal, and then painted over with a black edge. The blues and the reds were the result of vat-dyeing. Before the indigo-dyeing, which gave the blue colour, those parts of the cloth that were to be reserved from it were first pencilled over with wax, which was then removed in boiling water. The steeping of the cloth in a vat of powdered *chay* root made necessary a previous pencilling in of mordants (solutions of alum), the purpose of which was to fix the red dye and to modify its tone: Yellow and green were always painted on by hand.

Hangings with the well-known flowering-tree or vase-and-flowers designs appear to have been first produced in India about 1660, and there is plenty of evidence that most of these came from the Coromandel coast, chiefly Masulipatam. The floral and other motifs employed owe much to Western influence and in particular to pattern-books supplied by the Dutch. In 1670, Tavernier had observed that 'the workers (at Sironj) print their calicoes according to patterns which the foreign merchants have given them';⁸ and we find that in 1681 the London Directors sent out samples procured from Holland, with the advice that they were 'better made and of colours far more in use and better accepted than any we have received from you . . . Send us no other sorts if these be procurable.'⁹ In acknowledging receipt

¹ G. Birdwood, *Report on the Old Records of the India Office*, London, 1891, pp. 201-2.

² *Calendar of State Papers, Colonial Series: East Indies, China and Japan*, 1613-1616, No. 682.

³ 'Pintathoe', from the Portuguese *pintado*, meaning 'painted', is the word most commonly used for painted calicoes during the first half of the seventeenth century. Later, the word 'chintees', 'chindeys' or 'cheetes' (from the Hindi, *chit*, meaning 'variegated') came into favour, applied specifically to *painted* cloths. During the second half of the seventeenth century it is sometimes applied indiscriminately to painted or printed cloths, eventually giving rise to the English word *chintz* meaning 'printed' (it being commonly thought in England that the painted cloths were in fact printed). The word 'Palampore' (a perversion of the Hindi-Persian hybrid, *palangposh*, meaning bed-cover) first appears in 1673 (*Hosbon-Jobson, Glossary of colloquial Anglo-Indian words* . . . London, 1903).

⁴ W. Foster, *The English Factories in India*, 1642-5, p. 124.

⁵ Joseph Beck, *Four seventeenth-century Pintadoes*, Metropolitan Museum Studies, New York, 1929; S. Culin, *The Story of the painted curtains*, Good Furniture Magazine, New York, Vol. XI, 1918, pp. 133-147; H. Clouzot, *Les toiles peintes de l'Inde au Pavillon de Marsan*, Gazette des beaux-arts, Paris, 1912, pp. 282-94; *Victoria and Albert Museum, New Acquisitions*, 1929, p. 71.

⁶ I am grateful to Mr. Basil Gray for drawing my attention to parallels between the Pintadoes and Deccani paintings.

⁷ G. P. Baker, *Calico painting and printing in the East Indies*, London, 1921.

⁸ J. B. Tavernier, *Travels in India*, Book I, Chap. 4.

⁹ Quoted from G. P. Baker, *op. cit.* pp. 31-2.

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of these samples, the Masulipatam agents replied: '... If you could yearly furnish us with patterns ... it would be much more to your advantage and our satisfaction, the Dutch and French being very punctual therein.'

It is, therefore, not surprising to find that during the last quarter of the seventeenth century, Dutch and French influences were dominant, although the designs themselves and the general treatment never lost their unmistakably Indian flavour. The two fine examples reproduced at Plates 70 and 71 are both embroideries, but they are similar in qualities of design to the painted examples. The first, at Plate 70, is typical of a group mainly under Dutch influence, in which the tulip and oak-leaf are prominent. The second piece is more characteristically French. During the first half of the eighteenth century English sprigged motifs often appear, followed, and sometimes even accompanied by, cornucopias and ribboned swags reflecting contemporary French taste.

This skilful adaptation of designs for a particular market is further shown in cloths intended to meet the local needs of Persian and Far Eastern markets.¹ It is not unusual to come across Indian cloths with dominant Siamese or Malayan influence, and Far Eastern motifs sometimes found their way into the dress materials sent to England during the eighteenth century. From about the middle of the eighteenth century onwards, many of the Masulipatam painted designs were imitated by printing methods, and sometimes the two distinct techniques were combined in the production of a single piece of cloth. During the last quarter of the century block-printing almost entirely superseded hand-painting, with resultant degeneration in the quality of designs.

It is significant that the first signs of degeneration set in where the technique employed was a foreign one, and where competition with foreign power-loom products was most sharply felt. Textiles produced by techniques traditional in India were much slower to reflect these changes, and there remain to be considered the examples of these included in the exhibition.

Bandhāna or ordinary tie-and-dye work has already been discussed as one of the oldest traditional techniques. This method consists in tying tightly with waxed thread portions of a silk or cotton cloth before dipping it into the dye-vat; the threads are afterwards untied, the parts so protected being left uncoloured. This technique lends itself most effectively to patterns composed of all-over spots or small circles, or groups of spots; and examples identified at Ajanta are not different to many of the modern patterns. Another pattern common in modern times, and especially associated with turban pieces, is composed of transverse bands or zig-zag lines of different colours, achieved by tying and dipping the cloth in folds. During the Mughal period, *bandhānas* were produced mainly in Gujerat and Rajputana, where the finished cloths were known as *chunaris* and classified according to the number of knots in the repeat (*ekdalī*, *chaubandī*, *sātbandī*, etc)² Cruder, more primitive *bandhāna*-work was produced on coarse calico in the Central Provinces and Assam. The late nineteenth-century designs which incorporate floral motifs and human figures (Nos. 1042-1044 and 1046) probably represent a departure from traditional *bandhāna* patterns.

The technique of double resist dyeing, in which warp and woof are dyed separately by the tie-and-dye process previous to weaving, lends itself best to geometrical designs of trellis-work, lozenges, and chevrons, the special effect being the merging together of adjoining colours. The extraordinarily laborious process involved has been described by a nineteenth-century witness as follows. 'The dyer takes a small bundle of the warp after it has been dyed in the lightest colour, and draws in pencil across it some lines at measured distances, according to the design to be produced. His wife then ties the silk

¹ An interesting example of a seventeenth-century Indian pintadoe made specially for the Japanese market is reproduced in *Kokka*, No. 115, Plate 6, Tokyo, 1898, where it is wrongly captioned as 'Chinese, 13th century'; also reproduced by O. C. Gangoly, *J.B.O.R.S.*, Vol. 5, 1919, p. 326.

² C. R. Das, *Tie-and-dye work*, *J.I.A.*, Vol. II, 1888, pp. 63-4.

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along the spaces marked, tightly round with cotton thread, through which the dye will not penetrate. It is then dyed with the next darker colour found upon the warp, and the process is repeated until the darkest colour is reached. The weft is then treated in the same way, being so tied and dyed that, in the loom, when it crosses the warp, each of its colours may exactly come in contact with the same colour in the warp. The little bundles of thread have next to be arranged in the loom by the weaver, who then takes the little bundles of weft one at a time, using each in its own place through the design.¹ In modern times this technique has been made famous by the *Patolā* marriage *sārīs* of Gujarāt, as well as by *ikat* fabrics of Sumatra and silks from the Southern Shan States of Burma, both almost certainly derived from India. Professor Codrington has remarked that the Burmese patterns are closest to those shown in the Ajanta paintings.² In view of the fact that the *Patolā* thread-dyers of Gujarāt are clearly of Arabic origin,³ it seems possible that the *Patolā* might have been a later development. The earliest and best of the nineteenth century *Patolās* (Plate 72, No. 1035) are composed of simple geometric designs; and, as remarked in connection with the *bandhāna* patterns, the intrusion of floral motifs and human figures appears to be a late nineteenth-century development accompanying decadence. Writing in 1904, when *Patolās* were still being made in Western India, George Watt classified three distinct types of contemporary design on a regional basis: (1) Cambay pattern—a white trellis on a maroon ground, the meshes being slightly elongated vertically and containing horizontal floral sprigs; (2) Pattan type—borders containing elephants, flowering shrubs, human figures, and birds, repeated in that sequence and so disposed that the feet are always towards the centre of the cloth; (3) Surat pattern—the design in the field characterized by quatrefoils and trellis on a red ground, the border being green.⁴

Among the finest woven designs in the exhibition were the brocades. In India, this term is usually reserved for woven silks in which part of the pattern is distinct from, or supplementary to, the wefts. Brocades in pure silk are called *amrus*; those with gold or silver thread in addition to silk are *kimkhābs*, from which the Anglo-Indian word 'Kincob' is derived.

References in the *Vedas* and *Vedāntas* to 'cloth of gold' suggest the antiquity of Indian *kimkhāb* brocading. There is nothing, however, to indicate that the technique originated in India. The interweaving of gold with other materials was extensively practised in the ancient world,⁵ first in flat strips, and later in wire, or twisted round thread. In modern times, gold wire is sometimes used in India, but more often the thread is composed of a silk core round which is wound a narrow tinsel ribbon, the finished thread being known as *kālābatun*. The *kimkhāb* patterns are usually classified into three groups: *beldār* or scrolled; *būtīdār* or sprigged; and *shikārgāh* or hunting pattern. The last two show dominant Persian influence. Sometimes, however, even these incorporate purely traditional features, such as sacred geese and animal patterns in bands and lozenges. The *beldār* or scrolled type is the most traditional of the three, and at least two examples of the *beldār* pattern appear at Ajanta. The European trading companies were interested in *kimkhābs* for export at least as early as 1700, and this perhaps explains why so many examples of an apparently early date show distinct European influence.

The textiles so far discussed have been mainly market-town products. In the villages of India, the outstanding art has always been the women's embroidery. In this field, styles are strictly local and can be classified only on a regional basis. The most truly traditional are the darn-stitch *phulkārī* embroideries of the Punjab, which preserve some of the geometric patterns characteristic of Ajanta. The colours are yellow, white, and green, on a ground of madder-brown; and it is significant that the materials tradition-

1 A. B. Gupte, quoted in T.N. Mukerji, *Industrial Arts of India*, Calcutta, 1888, p. 360.

2 K. de B. Codrington, *op. cit.*, p. 162.

3 *Rupam*, Nos. 35-6, 1928, p. 65.

4 George Watt, *Indian Art at Delhi*, 1904, p. 258.

5 J. Yates, *Textrinum Antiquorum*, London, 1843, Bk. III, ch. II, *passim*.

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ally used were cotton, with the exception apparently of the yellow which was floss silk.¹ In Hissar, wool was sometimes used. Floral motives appear in many nineteenth-century examples, but it has long been an axiom that in so far as the patterns depart from geometrical forms they represent deviations from tradition.² Again, in the earliest examples, especially associated with the Jats, the ground itself is woven with geometric patterns, so that the embroidered motifs have the appearance of being one with the madder-brown fabric itself. The *bagh* or garden design, in which the diapering is so close that the madder-brown ground is visible only as an outline to the embroidered motifs, is local to areas which came under strong Muhammedan influence.

The chain-stitch embroideries of Cutch and Kathiāwār, worked in coloured silks on a satin ground, represent another easily distinguishable regional style. These are commonly made up into skirts, bodices (*cholīs*), or neckerchiefs (*rumāls*), one of the characteristic designs being composed of alternating rows of peacocks and floral sprigs (Plate 72, No. 1067). The latter show Persian influence, but there are also basic patterns of a more traditional type, with quatrefoils and cinquefoils geometrically treated in lozenges, bands, and scrolls.³ A feature common to *phulkārī* and Cutch embroideries, as well as to other regional styles, is the use of fragments of looking-glass or talc stitched to the fabric, probably the origin of the paillettes of the West. The embroideries of Sind form another distinctive style. Here floss-silks are used, the designs often incorporating radially darn-stitched florettes and herring-boning in bright red. The cross-stitch also appears.

One of the most charming of all the local styles in Upper India is represented by the double satin-stitch handkerchiefs with pictorial designs, known as Chamba *rumāls*. These often depict Rās-lilā scenes in an idiom borrowed from contemporary schools of hill-painting, the earliest dating from the second half of the eighteenth century. It is an interesting reflection of changing tastes that these Chamba *rumāls*, so widely appreciated nowadays, were dismissed as an inferior art by those who wrote with authority only forty years ago.⁴ Another style neglected until even more recently is represented by the Bengali *kanthas* (Nos. 1073–1075), which, according to convention, are made within the family entirely from waste materials.

¹ Modern examples are invariably worked in floss-silks, coarsely woven cotton fabric still being used for the ground.

² F. A. Steel, *Phulkari work*, J. I. A., Vol. II, 1888, pp. 71-2.

³ The existence of a pre-Mughal local tradition of embroidery is proved by the thirteenth-century references of Marco Polo, who regarded 'Guzzerat' embroidery as the finest in the world (Marco Polo, *Descriptions of the World*, Book I, Section 184, London, 1938, p. 420).

⁴ G. Watt, *op cit.*, p. 379.

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(a) CARPETS AND HANGINGS

- 989 (1241) CARPET: woollen pile. Mughal, probably made in the carpet factory at Lahore, c. 1600 A.D.
Lent by H.H. The Maharaja of Jaipur.
The field filled with various palmettes and clouds arranged round a central medallion. Formal border on a blue ground. The colours used are pink, dark blue, light blue, green and yellow.
- 990 (1240) CARPET: woollen pile. Mughal, probably made in the carpet factory at Lahore, c. 1610 A.D.
Lent by H.H. The Maharaja of Jaipur.
The field filled with a scrolled design of palmettes and acanthus leaves on a puce ground. Formal borders on a blue ground. The colours used are pink, puce, dark blue, two light blues, and yellow.
- 991 (1242) CARPET: woollen pile. Mughal, probably made in the carpet factory at Lahore, c. 1610 A.D.
Lent by H.H. The Maharaja of Jaipur.
The field filled with scrolled design of palmettes and clouds. Formal borders on a mid-blue ground. The colours used are red, pink, mid blue, dark blue and yellow.
- 992 (1239) CARPET: woollen pile. Mughal, probably made in the carpet factory at Lahore, c. 1620 A.D.
Lent by H.H. The Maharaja of Jaipur.
The red field is filled with a design of small palmettes. A dark blue border filled with double-scrolls in yellow. The colours used are red, dark blue, mid blue, light blue, yellow and cream.
- 993 (781) THE GIRDLE'S CARPET: presented by Mr. Robert Bell, one of the first Directors of the East India Company, to the Girdlers' Company (whose arms it bears) in 1634 when he became Master of the Company. Woollen pile. Probably woven at the Royal Factory, Lahore. Mughal, early 17th century A.D.
Lent by The Girdlers' Company, London.
The carpet is rectangular and has wide borders. The red ground of the field is covered with interlacing stems and formal flowers, and in the centre the arms of the Company with the motto, 'Give Thanks to God'. The dark blue ground of the borders is covered with interlacing stems with formal flowers, including rosettes.
A. F. Kendrick, *Art Workers' Quarterly*, Vol. III, 1904, pp. 97-9 (with one colour plate).
G. Birdwood and W. Foster, *Relics of the Hon. East India Company*, 1909, Plate 49.
- 994 (945) CARPET: wool, woven on a cotton web. Mughal, c. 1650 A.D. W. 133 cm. L. 201 cm.
Lent by Victoria and Albert Museum (T.674-1890).
The field is covered with a scrolled design of palmettes and other flowers interspersed with birds, and tigers chasing gazelles. The borders are filled with interlacing stems with formal flowers. The colours used are pink, red, dark blue, light blue, yellow and cream.
- 995 (1167) CARPET: wool. Mughal, c. 1650 A.D.
Lent by H.H. The Maharaja of Jaipur.
A red field filled with bold symmetrical floral designs, and a formal border on a dark blue ground. The colours used are red, pink, puce, dark blue, mid blue, light blue, green, yellow and cream.
- 996 (1248) CARPET: wool. Mughal, c. 1650 A.D.
Lent by H.H. The Maharaja of Jaipur.
A red field filled with bold symmetrical floral designs interspersed with palmettes. The

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trellis border also contains various palm-ettes. The colours used are red, pink, dark blue, mid blue, light blue, green, yellow and cream.

- 997 (244) CARPET: woven in cut coloured woollen pile on cotton warps. Mughal, c. 1650 A.D.

Lent by H.H. The Maharaja of Jaipur.

The carpet is circular, with cream guard-borders filled with scroll pattern on a blue ground. The main field is red, the centre being filled with clusters of irises rising from formal acanthus-scroll vases. The colours used are three reds, two blues, yellow, green, puce and cream.

PLATE 63 (*below*).

- 998 (1104) CARPET: woollen pile. Mughal, c. 1660 A.D. Lent by H.H. The Maharaja of Jaipur.

The red field is filled with various palmettes connected by floral scrolls. Formal borders are filled by alternately reversed palmettes. The colours used are red, pink, dark blue, green, yellow and cream.

- 999 (1268) CIRCULAR CARPET: woven in cut coloured woollen pile on cotton warps. From Jaipur, Rājputāna, late 17th century A.D.

Lent by H.H. The Maharaja of Jaipur.

The centre filled with formal designs of radiating palmettes on a cream field, with formal scrolled borders. The colours used are red, dark blue, light blue, green, yellow and cream.

- 1000 (906) SHAPED THRONE CARPET: woven in cut coloured woollen pile on cotton warps. From Jaipur, Rājputāna, late 17th century A.D.

Lent by H.H. The Maharaja of Jaipur.

Bold sprigged floral designs on a red ground, with narrow scrolled borders. The colours used are red, dark blue, light blue, light

crimson, ochre, yellow, purple and cream.
PLATE 63 (*above*).

- 1001 (957) SHAPED THRONE CARPET: woven in cut coloured woollen pile on cotton warps. From Jaipur, Rājputāna, late 17th century A.D.

Lent by H.H. The Maharaja of Jaipur.

Bold sprigged floral designs on a red ground, with narrow scrolled borders. The colours used are red, dark blue, light blue, light crimson, ochre, yellow, purple and cream.

- 1002 (774) TENT HANGING (*Kanat*): embroidered in silk, silver-gilt and silver threads on a woven cotton ground. Provenance unknown. Mughal, late 17th century A.D. 180 × 115 cm.

Lent by Victoria and Albert Museum (I.M. 153-1924).

Worked mainly in satin stitch in shades of blue, red, green, gold, and white silk. The main design, enclosed within a pointed arch, depicts six female figures (two with musical instruments) and four deer under a flowering tree. The spandrels are filled with conventional flowers, and along the bottom there is a conventional rockery.

Cf. George Watt, *Indian Art at Delhi*, 1903, Pl. 54, Fig. A, and p. 421.

PLATE 68.

- 1003 (1093) TENT HANGING: crimson velvet, painted in gold. From Jaipur, Rājputāna, c. 1700 A.D. 184 × 138 cm.

Lent by Victoria and Albert Museum (I.M. 30-1936).

The pattern consisting of a large floral stem within a pointed and lobed compartment, the spandrels filled with conventional floral stems.

- 1004 (1201) TENT HANGING: crimson velvet, painted in gold. From Jaipur, Rājputāna, c. 1700 A.D. 184 × 138 cm.

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Lent by Diwan Bahadur R. K. Jalan, Patna. The pattern consisting of a large floral stem within a pointed and lobed compartment, the spandrels filled with conventional floral stems.

- 1005** (946) FLOOR-SPREAD: embroidered velvet. Mughal, period of Shāh Jāhān (1628–1657 A.D.). 203 × 116 cm.

Lent by Victoria and Albert Museum (I.S. 16–1947).

Embroidered in dark green, light blue, red, and shades of gold on a cream ground. The design in the field consists of six conventional plants resembling Chrysanthemums, and three Cypress trees; the borders filled with continuous floral stems.

PLATE 65.

- 1006** (626) FLOOR-SPREAD, made from portions of two tent panels: cotton, embroidered with silks and silver-gilt thread. Mughal, 17th century A.D. 192 × 165 cm.

Lent by Victoria and Albert Museum (I.M. 48–1928).

The design consists of conventional rose-sprays in horizontal rows under two lobed arches. The borders and pendentives are filled with scrolled rose-stems. The ground is embroidered in twisted silver-gilt thread (*zardozi* work) in herring-bone pattern.

- 1007** (1156) FLOOR-SPREAD: velvet embroidery. Mughal, 17th century A.D. Lent by Victoria and Albert Museum (I.M. 12–1947).

Embroidered in white and shades of red, blue, green and yellow on a red ground. The design in the field consists of a symmetrical floral stem set within a lobed compartment with hanging bunches of grapes; the wide borders are filled with continuous floral stems.

- 1008** (818) DURBAR HANGING: cotton, embroidered in silks and gold thread. Mughal,

period of Shāh Jāhān (1628–1666 A.D.). 147 × 93 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

Alternate bands of poppies and irises embroidered in green, pink and red on a gold ground. Mounted with a modern border of velvet embroidered with gold.

PLATE 64.

- 1009** (819) DURBAR HANGING: satin. Mughal, reign of Shāh Jāhān (1628–1666 A.D.). 203 × 80 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

The centre panel filled with a formal quatrefoil medallion, surrounded by floral scroll which is repeated in the end panels.

- 1010** (856) PANEL: cotton, quilted and embroidered in silks. Mughal, reign of Shāh Jāhān (1628–1666 A.D.). W. 28 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

The panel is filled with a naturalistic design of irises; the borders with continuous floral stems, formally treated. The outer applied borders modern.

- 1011** (1155) FLOOR-SPREAD: velvet, embroidered in silver-gilt thread on a crimson and blue ground. From Hyderābād, 19th century A.D. 154 × 131 cm.

Lent by Victoria and Albert Museum (No. 0769).

The main pattern set in a rectangular compartment with quadruple border, with a loped floral device in the centre and another type of floral device in each corner; borders filled with conventional floral ornaments; the whole fringed with silver-gilt thread.

- 1012** (889) LARGE DURBAR HANGING: silk brocade. Mughal, early 18th century A.D.

Lent by Diwan Bahadur R. K. Jalan, Patna.

The field is filled with floral scrolls on a red ground, with an octagonal device in the

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centre. The borders are filled with crimson rosettes and formal foliage on a cream ground.

- 1013** (665) **DURBAR CARPET:** velvet, embroidered in gold, embellished with sequins and velvet appliqué. From Hyderābād, Deccan, 19th century A.D.

Lent by the Government Museum, Hyderabad. The centre filled with a formal rosette in green, surrounded by a formal diaper-pattern set within a rectangular field, with carnations in the corners; the borders filled with continuous floral stems.

- 1014** (306) **HANGING:** wool, embroidered in floss silks. From Western India, late 19th century A.D.

Lent by Diwan Bahadur R. K. Jalan, Patna.

- 1015** (324) **HANGING:** satin tissue. From Western India, early 17th century A.D.

Lent by Diwan Bahadur R. K. Jalan, Patna.

A geometrical design of floral roundels in yellow, white and pale blue on a red ground.

- 1016** (352) **HANGING:** satin tissue, in six colours. From Western India early 17th century A.D. 80 × 40 cm.

Lent by Diwan Bahadur R. K. Jalan, Patna.

A red ground covered with four horizontal rows of soldiers with swords and shields. Between each row there is a narrow band with rosettes. The borders at the top and bottom include more formalized rosettes within circles.

PLATE 69.

- 1017** (869) **COAT:** satin, embroidered with silks. Mughal, period of Shāh Jāhān (1628–1666 A.D.). 102 × 97 cm.

Lent by Victoria and Albert Museum (I.S. 18–1947).

Embroidered in chain-stitch in shades of blue, yellow, green, gold and brown on a cream ground. All-over pattern of hillocks, flowering trees and plants, peacocks, storks, butterflies, insects and animals including tigers, deer and rabbits.

PLATE 66 (*above*).

(b) MUGHAL COURT DRESS

- 1018** (811) **COURT DRESS:** cotton, printed. Mughal, 18th century A.D. L. 173 cm. W. (from sleeve-end to sleeve-end) 235 cm. Lent by Victoria and Albert Museum (I.M. 312–1921).

All-over pattern of floral sprigs in diagonal lines on a white ground. The dress is cut with a short body, a full pleated skirt, and long narrow sleeves.

Victoria and Albert Museum, Review of Acquisitions, 1921, Fig. 48.

- 1019** (776) **COURT DRESS:** cotton, embroidered in gold and coloured tinsel. Mughal, 18th century A.D. L. 139 cm. W. (from sleeve-end to sleeve-end) 162 cm.

Lent by Victoria and Albert Museum (No. 5842).

All-over pattern of four-petalled flowers in red, green and silver-gilt tinsel on a white muslin ground; the borders filled with continuous undulating stems.

- 1020** (759) **COURT GIRDLE** (Patka): cotton, stencilled and hand-painted. Probably from Golconda, 17th century . . . 533 × 71 cm. Lent by Victoria and Albert Museum (I.S. 94–1948). Formerly in the Saddler Collection.

The cloth has a panel at each end filled with five tall Cypress trees in light green, picked out in red, on a white ground. The borders of the cloth are filled with continuous Cypress-stems in the same colours.

PLATE 66 (*below, right*).

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- 1021** (760) COURT GIRDLE (Patka): cotton, stencilled and hand-painted. Probably from Golconda, 17th century A.D. 542 × 73 cm. Lent by Victoria and Albert Museum (I.M. 93-1948). Formerly in the Saddler Collection.

The cloth has a panel at each end filled with five extended floral sprigs in greenish-blue and cream, outlined in red, on a white ground. The borders are filled with undulating floral stems in the same colours.

PLATE 66 (*below, left*).

- 1022** (764) COURT GIRDLE (Patka): cotton, stencilled and hand-painted. Golconda, 17th century A.D. 370 × 49 cm. Lent by Victoria and Albert Museum (I.M. 88-1923).

The cloth has a panel at each end filled with eight floral sprigs in yellow, green and purple on a white ground. The borders are filled with continuous floral stems in the same colours.

- 1023** (763) COURT GIRDLE (Patka): cotton, stencilled and hand-painted. Golconda, 17th century A.D. 534 × 72 cm. Lent by Victoria and Albert Museum (I.M. 311-1921).

The cloth has a panel at each end filled with five extended floral sprigs in pink, green and yellow, outlined in black, on white ground. The borders are filled with continuous floral stems in the same colours.

John Irwin, *The Studio*, Feb., 1948, p. 47.

- 1024** (762) COURT GIRDLE (Patka): cotton,

stencilled and hand-painted. Golconda, 17th century A.D. 346 × 64 cm.

Lent by Victoria and Albert Museum (I.M. 87-1923).

The cloth has a panel at each end filled with eight floral sprigs in two shades of red, sage-green and black on a white ground. The borders are filled with continuous floral stems in the same colours.

- 1025** (761) COURT GIRDLE (Patka): silk, brocaded in silver and silver-gilt thread. Mughal, 17th century A.D. 157 × 72 cm. Lent by Victoria and Albert Museum (I.M. 25-1936).

The main field is dark green. At each end there is a panel filled with eight floral sprigs in crimson, gold and silver on a gold ground. The borders are filled with continuous floral stems.

- 1026** (765) COURT GIRDLE (Patka): silk, brocaded in silver-gilt thread. Mughal, 17th century A.D.

Lent by Diwan Bahadur R. K. Jalan, Patna.

- 1027** (328) COURT GIRDLE (Patka): cotton, stencilled, painted, and embroidered in silver-gilt thread. Mughal or Deccani, 17th century A.D. 330 × 79 cm.

Lent by Victoria and Albert Museum (I.M. 70-1927).

The cloth has a panel at each end filled with eight tulip sprigs, each bearing two red flowers and a bud and four curving leaves. The borders are filled with continuous floral stems.

PLATE 68 (*above*).

(c) EAST INDIA COMPANY

- 1028** (1296) BEDSPREAD (Palampore): cotton, painted and resist-dyed in shades of brown, pink and blue on a white ground. Provenance unknown, probably Golconda, made for the Western market, first quarter of 17th

century. 193 × 106.5 cm. (excluding applied border).

Lent by Victoria and Albert Museum (No. 687-1898).

The design in the field depicts the visit of a

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party of Europeans to an Indian court. The upper half of the field shows two men and two boys in Islamic costume, the figures interspersed with flowers and hanging garlands, and in the centre a parrot; the lower half shows four figures, male and female, in European costume of the first quarter of the 17th century, a dog, a chair, a table and wine cups, the figures interspersed with flowers and hanging garlands. A band dividing the two halves depicts various articles, evidently presents, including caskets and swords. The inner borders are divided into many small panels, most of them containing single human figures. A broader band at the bottom illustrates a hunting scene. An outer floral border has been applied at a later date.

W. S. Hadaway, *Cotton Painting and Printing in the Madras Presidency*, Madras, 1917, Fig. 25. G. P. Baker, *Calico Painting in the East Indies*, 1921, Pl. 37. A. D. Howell Smith, *Indian Art and Letters, New Series*, Vol. XIV, No. 2, 1940, Pl. II. Cf. F. Morris, *Bulletin of Metropolitan Museum of Art*, New York, Vol. XX, No. 6, 1925, pp. 143-52.

- 1029 (1282) BEDSPREAD (Palampore): silk embroidery on a cotton ground. From Southern India, made for the Western market, c. 1700, 353 × 247 cm. Lent by Victoria and Albert Museum (29-1889 I.S.).

Embroidered in chain-stitch in shades of blue, red, yellow and brown silk. The design shows French influence and consists of a flowering and fruit-bearing tree springing from a conventional rockery, with butterflies flying among the branches. Borders of continuous floral stems.

R. Edwards and K. de B. Codrington, *Apollo*, Vol. XXI, No. 122, 1935, p. 70, Fig. C.

PLATE 71.

- 1030 (1301) BEDSPREAD (Palampore): cotton, painted and resist-dyed in several shades of pink, brown, blue and green. From Southern India, made for the Western market, late 17th century A.D., 208 × 143 cm.

Lent by Victoria and Albert Museum (I.M. 49-1919).

The design consisting of a flowering tree in a vase on a conventional rockery, flanked on each side by smaller vases with flowers. Patchwork borders of a later date.

A. D. Howell Smith, *Indian Art and Letters, New Series*, Vol. XIV, No. 2, 1940, Pl. III.

- 1031 (1297) BEDSPREAD (Palampore): silk embroidery on ground of European linen and cotton twill. From Southern India, made for the Western market, c. 1700 A.D. 280 × 198 cm.

Lent by Victoria and Albert Museum (I.M. 13-1930).

Embroidered in fine chain stitch in silks of many colours. The design in the field consisting of a flowering tree and five identical vases containing tulips, carnations, roses and sprays of smaller flowers, the whole interspersed with butterflies and falling leaves; the deep border with miniature repetitions of the central flowering tree, and small vases of flowers at each corner. The design shows Dutch influence.

R. Edwards and K. de B. Codrington, *Apollo*, Vol. XXI, No. 122, 1935, p. 70, Fig. B. A. D. Howell Smith, *Journal of Embroiderers' Guild*, Vol. III, No. 3, 1935, Pl. XXIII.

A duplicate of this bedspread is in the collection of the Countess of Londonderry. PLATE 70.

- 1032 (1365) LADY'S DRESS: cotton, embroidered with silks in many colours in chain stitch. From Southern India, mid-18th century A.D. 196 × 88 cm. (sleeve-end to sleeve-end).

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Lent by Victoria and Albert Museum (T. 1324-1901).

Over-all pattern of mixed floral sprigs, mainly carnations. The dress was probably made up in England about 1760-70.

- 1033** (1358) LADY'S DRESS: cotton, painted in shades of red, blue, yellow and brown on a white ground. From Southern India, the design probably of Spitalfields origin, mid-18th century . . 180 × 88 cm. (sleeve-end to sleeve-end).

Lent by Victoria and Albert Museum (I.M. 39-1934).

The design consisting of over-all pattern of delicate wavy floral stems, interspersed with clusters of flowers and bamboo shoots growing from mounds, and conventional flower-filled vases. The dress, probably made up in England about 1760-1770, has short sleeves and is cut low at the neck; the bodice opens down the middle and is tied with cotton strings.

(d) SĀRĪs

- 1034** (341) SĀRĪ (Patolā): silk, resist tie and dyed. From Western India, early 19th century A.D. 438 × 92 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

All-over pattern of quatrefoils set in trellis, in red, brown, green, yellow, orange and cream. Striped border with chevrons and formal scrolls.

PLATE 72 (*top left*).

- 1035** (342) SĀRĪ (Patolā): silk, resist tie and dyed. From Western India, 19th century A.D. 312 × 92 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

All-over pattern of quatrefoils set in trellis, in mulberry, green, black, brown, yellow and cream. Striped border. One end gold brocaded.

- 1036** (347) SĀRĪ (Patolā): silk, resist tie and dyed. From Western India, early 19th century A.D. 438 × 115 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

All-over pattern of bold sprigs set in trellis, in red, black, orange, brown and cream. Formal border with tree-motif.

- 1037** (349) SĀRĪ (Patolā): silk, resist tie and dyed. From Western India, 19th century A.D. 428 × 152 cm.

Lent by F. B. Pendarves Lory, C.I.E., London.

All-over pattern of squares containing elephants, parrots and formal trees, in red, brown, green, yellow, orange and cream. The borders striped, and the ends gold brocaded.

- 1038** (338) SĀRĪ (Patolā): silk, resist tie and dyed; the borders gold brocaded. From Baroda, 19th century A.D. 968 × 141 cm.

Lent by Baroda State Museum.

The field is covered with a design of geometric lozenges in two reds, yellow, green and white.

- 1039** (343) SĀRĪ (Patolā): silk, resist tie and dyed; the ends gold brocaded. From Baroda, 19th century A.D.

Lent by Indian Museum, Calcutta.

The field is covered with a geometrical design in two reds, yellow, green and white.

- 1040** (348) SĀRĪ (Patolā): silk, resist tie and dyed. From Baroda, 19th century A.D.

Lent by Indian Museum, Calcutta.

All-over pattern of elephants, birds and

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formal sprigs set in trellis in red, blue, yellow, cream and orange.

PLATE 72 (*top right*).

- 1041 (320) SĀRĪ (Bandhānā): silk, resist tie and dyed. From Western India, 19th century A.D. 402 × 92 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

All-over pattern of elephants, lions, birds and human figures, in red, yellow, green and white.

- 1042 (313) SĀRĪ (Bandhānā): silk, resist tie and dyed. From Western India, 19th century A.D. 376 × 118 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

All-over pattern of white dots on a red field; the borders and ends black with birds and flowers picked out in red.

- 1043 (316) SĀRĪ (Bandhānā): silk, resist tie and dyed. From Western India, late 19th century A.D. 366 × 155 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

Pattern of medallions set in trellis on a green field; the ends and borders ornamented with sacred geese and women in white and yellow on red.

- 1044 (317) SĀRĪ (Bandhānā): silk, resist tie and dyed. From Western India, 19th century A.D. 364 × 130 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

The design consisting of a central medallion on a cream field; the borders and ends with birds and flowers in white and yellow on a red field picked out with green.

- 1045 (321) SĀRĪ (Bandhānā): silk, tie and dyed, the end gold brocaded. From Ahmadabad, Western India, 19th century A.D.

Lent by Baroda State Museum.

The ground of the field is red, and in the centre there is a circle filled with dancing women, the circle surrounded by a foliated design with women in the corners. The field is surrounded by floral bands interspersed with birds and elephants. The ends filled with women standing between flowering trees.

- 1046 (309) SĀRĪ (Kincob, *Kimkhāb*): silk, gold brocaded. From Benares, 19th century A.D. 180 × 72 cm.
Lent by Victoria and Albert Museum (786-1883 I.S.).

Shades of crimson, mauve, blue and green thread on a red ground. The pattern consists of diagonal stripes filled with continuous floral stems, alternating with narrower stripes filled with cones.

- 1047 (310) SĀRĪ (Kincob, *Kimkhāb*): silk, gold brocaded. From Benares, 19th century A.D. 228 × 81 cm.
Lent by Victoria and Albert Museum.

Various coloured silks on a red ground, the pattern consisting of horizontal stripes filled with continuous floral stems.

- 1048 (311) SĀRĪ (Kincob, *Kimkhāb*): silk, gold and silver brocaded. From Ahmadābād, Western India, 19th century A.D. 320 × 89 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

The pattern consisting of a trellis on a red ground picked out with green. The borders are filled with parrots, chevrons and floral scrolls in black, green and silver.

- 1049 (1256) SĀRĪ (Kincob, *Kimkhāb*): silk, gold brocaded. From Surat, early 19th century A.D. 1080 × 116 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.

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All-over pattern of square checks with circles in the centres. A border of yellow and green silk.

- 1050** (333 and 1262) SĀRĪ (Kincob, *Kimkhāb*): silk, gold brocaded. From Ahmadābād, Western India, 19th century A.H. 480 × 135 cm.

Lent by Baroda State Museum.

A red field filled with a Rāslīlā design; the borders black.

- 1051** (334) SĀRĪ: cotton, gold and silver brocaded. From Ahmadābād, Western India, modern. 404 × 135 cm.

Lent by F. B. Pendarves Lory, C.I.E., London.

The design consisting of small quatrefoils in trellis on a mulberry ground, picked out with blue, black, green, brown and magnesia (all aniline colours). The ends and borders gold and silver brocaded.

- 1052** (325) SĀRĪ: cotton, gold brocaded. From Ahmadābād, Western India, 19th century A.D. 332 × 171 cm.

Lent by F. B. Pendarves Lory, C.I.E., London.

The pattern consisting of gold spots on a terracotta ground, the ends and borders brocaded with floral scrolls in blue, red, pink, two greens and brown.

- 1053** (330) SĀRĪ: cotton, gold brocaded. From Bhopāl, Central India, 19th century A.D. Lent by Indian Museum, Calcutta.

A cream ground covered with octagonal trellis design, with floral sprigs in the centre and flame motifs in the corners.

- 1054** (308) SĀRĪ: cotton, gold brocaded. From Aurangābād, Deccan, late 19th century A.D. Lent by Indian Museum, Calcutta.

The muslin ground is chequered in silver-gilt thread, the ends being filled with floral

sprays in vases on a gold field. The borders are filled with geese and floral sprays.

- 1055** (810) SĀRĪ: mixed cotton and silk, gold brocaded. From Ahmadābād, 19th century A.D. 182 × 73 cm.

Lent by Victoria and Albert Museum (789-1882 I.S.).

All-over closely diapered and trellised pattern in silver-gilt thread on a white ground.

- 1056** (812) SĀRĪ: silk, gold brocaded. From Ahmadābād, early 19th century A.D. 182 × 73 cm.

Lent by Victoria and Albert Museum (784-1852 I.S.).

All-over pattern of formal rosettes in silver-gilt thread on a purple ground. Triple borders of continuous floral stems in white and shades of green and red on a gold ground.

- 1057** (775) SĀRĪ: silk, gold brocaded. From Benares, United Provinces, 19th century A.D. 324 × 155 cm.

Lent by Victoria and Albert Museum (0789.I.S.).

All-over pattern of small roundels within closely set squares outlined in blue; triple border of chevrons and diagonal stripes in gold thread.

- 1058** (335) SĀRĪ: silk, gold brocaded. From Benares, United Provinces, 19th century A.D. 144 × 77 cm.

Lent by Victoria and Albert Museum.

All-over pattern of closely set floral sprigs in gold on a purple ground.

- 1059** (868) CLOTH: cotton, block printed. From Jaipur, Rājputāna, 19th century A.D. 248 × 96 cm.

Lent by Victoria and Albert Museum (181-1852 I.S.).

All-over pattern of floral springs in red, light green and purple on a cream ground.

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(e) PEASANT EMBROIDERIES

- 1060** (322) **CHILD'S CAP:** silk embroidery, backed with cotton. From Kathiāwār, Western India, 19th century A.D. 50 × 20 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.
Embroidered in red, yellow and green, using chain-stitch, feather-stitch and button-holing; set with mirror glass. The design consists of conventional trees, rosettes and peacocks. The front is hung with silver bells.
- 1061** (314) **CHILD'S CAP:** silk embroidery, backed with cotton. From Kathiāwār, Western India, 19th century A.D. 46 × 20 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.
Embroidered in red, pink, yellow and white silks using chain-stitch and button-holing; set with mirror glass. The design consists of conventional trees, peacocks and human figures.
- 1062** (340) **CHILD'S DRESS:** silk embroidery. From Sind, 19th century A.D. 43 × 53 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.
Yellow taffeta silk, embroidered in red silk using chain-stitch and coarse herring-bone stitch. A pattern composed of conventional cones.
- 1063** (346) **CHILD'S DRESS:** silk embroidery. From Sind, Western India, 19th century A.D. 52 × 48 cm.
Lent by Victoria and Albert Museum (No. 7927).
Embroidered in chain-stitch in red, yellow, green and white on a purplish shot-silk ground. All-over pattern of closely diapered floral sprigs.
- 1064** (318) **CLOTH:** silk embroidery, backed with cotton. From Cutch, Western India, 19th century A.D. 78 × 78 cm.
Lent by Victoria and Albert Museum (I.M. 271-1920).
All-over pattern of floral sprigs in white, yellow, green, brown and black on a red ground. In the centre there is an eight-lobed floral device containing sprigs in the same colours and set with talc. The narrow borders are filled with formal rosettes and leaves.
- 1065** (319) **CLOTH:** silk embroidery. From Cutch, Western India, 19th century A.D. 166 × 119 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.
Embroidered in two greens, two pinks, dark blue, yellow and white on a red ground, set with mirror glass. Chiefly in chain-stitch, the design consisting of a diaper of large and small sprigs. The border of blue silk is applied.
- 1066** (315) **PART OF A SKIRT:** satin, worked with silks. From Cutch, Western India, 19th century A.D. 66 × 110 cm.
Lent by F. B. Pendarves Lory, C.I.E., London.
Embroidered in chain-stitch in red, blue, yellow and cream on a dark blue ground. The design consists of peacocks and variegated sprigs; the borders filled with rosettes and parrots.
PLATE 72 (*below*).
- 1067** (872) **BEDSPREAD:** satin, embroidered in silks. From Cutch, Western India, 19th century A.D. 226 × 163 cm.
Lent by Victoria and Albert Museum (I.M. 265-1920).

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- Embroidered in red, green, black, blue and white silks on a yellow satin ground. All-over pattern of diapered floral sprigs, with a central eight-lobed device set with mirror glass.
- 1068** (712) RUMĀL: muslin, embroidered with silks. From Chamba, late 18th century A.D. Lent by Victoria and Albert Museum (2098-1883 I.S.).
- Embroidered in double-satin-stitch in white and shades of blue, red, yellow, green and gold. The design in the field illustrates Krishna's dance with the Gopis; the borders are filled with continuous floral stems.
- K. K. Ganguli, *J.I.S.O.A.*, Vol. XI, 1943, pp. 69-74.
- 1069** (717) RUMĀL: muslin, embroidered with silks and tinsel. From Nurpur, Kāngra, Punjab, late 18th century A.D. Lent by Victoria and Albert Museum (1176-1883 I.S.).
- Embroidered in double-satin-stitch in white and shades of blue, red, yellow, green and gold silks, and grey tinsel. The design in the field includes a four-armed Krishna with Rādhā under a pointed arch in the centre, Garuda, and other figures; the borders are filled with continuous floral stems.
- K. K. Ganguli, *J.I.S.O.A.*, Vol. XI, 1943, pp. 69-74.
- 1070** (707) RUMĀL: muslin, embroidered with silks. From Chamba, late 18th century A.D. 141 × 70 cm.
- Lent by Baroda State Museum.
- Embroidered in double-satin-stitch in many colours. The design in the field illustrates the Jammu-Chamba wedding (1783 A.D.) and includes a portrait of Rāja Rāj Singh.
- K. K. Ganguli, *J.I.S.O.A.*, Vol. XI, 1943, pp. 69-74.
- 1071** (722) RUMĀL: muslin, embroidered with silks. From Chamba, late 18th century A.D. Lent by Diwan R. K. Jalan, Patna.
- Embroidered in double-satin-stitch in white and shades of blue, red, yellow, green and gold.
- 1072** (284) CLOTH (Kanthā): cotton, embroidered and appliqué. From Jessore District, Bengal, late 19th century A.D. Lent by Alec Heath, London.
- The ground is white, and the embroidery and appliqué are in shades of red, blue, green and yellow. The rectangular field is divided into five panels, one at each end filled with an elephant, and the remaining three filled with multi-coloured roundels. Above the panels there is a frieze with various animals and birds, some soldiers and other figures. The borders are narrow and contain formal scroll-motifs with quatrefoils in the corners.
- Cf. S. Kramrisch, *Kanthā*, *J.I.S.O.A.*, Vol. VII, 1939, pp. 141-67.
- 1073** (280) CLOTH (Kanthā): cotton, embroidered. From Jessore District, Bengal, late 19th century A.D. Lent by Asutosh Museum, Calcutta.
- The ground is white, and the embroidery in red, blue and black. An oblong panel in the centre is occupied by an elephant and a formal flowering tree. The border surrounding this panel is filled with peacocks and formal flowers, and there is a band of rosettes at each end.
- 1074** (393) CLOTH (Kanthā): cotton, embroidered. From Bengal, 19th century A.D. Lent by Asutosh Museum, Calcutta.

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(f) MISCELLANEOUS

- 1075** (855) SADDLE CLOTH: gold brocade. From Ahmadābād, Western India, early 19th century A.D. 142 × 68 cm.
Lent by Indian Museum, Calcutta.
The field is filled with a trellis containing formal rosettes; the borders are composed of three bands filled with continuous floral stems, the centre band including birds.
- 1076** (743) KNUCKLE - PAD COVER FROM SHIELD: embroidered in coloured silks on a cotton ground, depicting a lady with peacock. From Jaipur, Rājputāna, c. 1700 A.D. 15 × 14 cm.
Lent by Victoria and Albert Museum (I.M. 106-1924).
C. Stanley Clarke, *Indian Art and Letters*, Vol. I, No. 2, 1927, Pl. I.
PLATE 68 (*below*).
- 1077** (742) KNUCKLE - PAD COVER FROM SHIELD: embroidered in coloured silks on a cotton ground, depicting a palace garden with human figures and architecture in the background. From Jaipur, Rājputāna, c. 1700 A.D. 15 × 14 cm.
Lent by Victoria and Albert Museum (I.M. 107-1924).
- 1078** (741) KNUCKLE - PAD COVER FROM SHIELD: embroidered in coloured silks on a cotton ground. From Jaipur, Rājputāna, c. 1700 A.D. 13.2 × 14 cm.
Lent by H.H. The Maharaja of Jaipur.
- 1079** (751) KNUCKLE - PAD COVER FROM SHIELD: embroidered in coloured silks on a cotton ground. From Jaipur, Rājputāna, c. 1700 A.D. 13 × 14 cm.
Lent by H.H. The Maharaja of Jaipur.
- 1080** (752) KNUCKLE - PAD COVER FROM SHIELD: embroidered in coloured silks on a cotton ground. From Jaipur, Rājputāna, c. 1700 A.D. 15 × 15 cm.
- Lent by H.H. The Maharaja of Jaipur.
- 1081** (750) KNUCKLE - PAD COVER FROM SHIELD: embroidered in coloured silks on a cotton ground. From Jaipur, Rājputāna, c. 1700 A.D. 14 × 13.5 cm.
Lent by H.H. Maharaja of Jaipur.
- 1082** (452) BRAHMANICAL TEMPLE - CLOTH (*Coyil-tirai*): painted cotton. Probably from North Sircars, Madras Presidency, 18th century A.D. 120 × 317 cm.
Lent by Victoria and Albert Museum (I.S. 2103-1883).
The cloth is divided into a large number of small panels illustrating various episodes from the early part of the *Rāmāyana*. A panel in the centre depicts Rāma, Sītā, Bharata, Lakshman and other characters. The main colours are red, blue, brown and green on a white ground. Each episode in the story is labelled in Telegu characters.
Cf. W. S. Hadaway, *Cotton Painting and Printing in Madras Presidency*, 1917, Figs. 43-4, 48-9.
- 1083** (443) BRAHMANICAL TEMPLE - CLOTH (*Coyil-tirai*): painted cotton. Probably from North Sircars, Madras Presidency, 18th century A.D. 326 × 175 cm.
Lent by Victoria and Albert Museum (I.S. 75-1886).
The cloth is divided into panels illustrating various episodes from the *Rāmāyana*. The centre panel depicts Rāma, Sītā, Lakshman, Bharata and other characters. The main colours are blue, yellow, red and black on a terra-cotta ground. Each episode in the story is labelled in Telegu characters.
- 1084** (438) BRAHMANICAL TEMPLE - CLOTH (*Coyil-tirai*): painted cotton. Probably from Madura, Madras Presidency, 19th century A.D. 272 × 192 cm.

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Lent by Victoria and Albert Museum (I.M. 26-1911).

The cloth is divided into panels, the centre one depicting Vishnu and Lakshmī in their Rāma-Sītā incarnations, and Hanumān with the army of monkeys guarding the crown jewels. The other panels depict worshippers, musicians, courtesans and other figures. The borders are filled with various animals and several European figures hunting with guns. The panels are labelled in Tamil characters. The colours, except for the terra-cotta ground, are very faded.

- 1085** (457) BRAHMANICAL TEMPLE - CLOTH (*Coyil-tirai*): painted cotton. From Madura, Madras Presidency, 19th century A.D. 276 × 200 cm.

Lent by Victoria and Albert Museum (I.M. 25-1911).

The field is divided into four rectangular panels illustrating the battle scene in Lankā, from the *Rāmāyana*. The borders are filled with Yālis and Hamsas. The colours are mainly brown, blue and black on a terra-cotta ground. The scenes are labelled in Tamil characters.

- 1086** (444) BRAHMANICAL TEMPLE - CLOTH (*Coyil-tirai*): painted cotton. Probably from Srīrangam, Trichinopoly District, Madras, 19th century A.D. 276 × 200 cm.

Lent by Victoria and Albert Museum (I.M. 30-1911).

The cloth is divided into panels illustrating subjects in Vaishnavite mythology, including Anantasāyin in the centre panel, and representations of the River Cauvery. The borders are filled with Hamsas, trees, Rāthas, and architectural details. The characters are labelled in Tamil characters. The colours, except for the terra-cotta ground, are very faded.

- 1087** (303) SHAWL (*Amlikar*): pashm wool, embroidered in silks. From Lahore, W. Punjab, about 1830.

Lent by Indian Museum, Calcutta.

The shawl is embroidered in multiple coloured silks depicting King Solomon holding court before the birds and animals of the world, being an illustration of a fable in the *Jyār-i-Dānish*, by Abu'l Fazl.

- 1088** (1357) SHAWL (*Tilikar*): woven in pashm wool, in white, red, bluish-grey, and shades of yellow, brown and green. From Amritsar, Punjab, c. 1880 A.D. 305 × 135 cm.

Lent by Victoria and Albert Museum (I.M. 14a-1933).

The design consisting of a white centre-panel enclosed by lobed triangular mounds upon which grow conventional trees and shrubs; borders of bold cone pattern.

- 1089** (1366) SHAWL (*Tilikar*): woven in pashm wool, in white and shades of blue, green and pink on a red ground. From Kashmir, early 19th century A.D.

Lent by Victoria and Albert Museum (774-1883 I.S.).

Pattern of small cones and floral devices surrounding a central rosette filled with conventional sprig ornament.

- 1090** (1362) SHAWL (*Tilikar*): woven in pashm wool. From Kashmir, early 19th century A.D. 255 × 121 cm.

Lent by F. B. Pendarves Lory, C.I.E., London.

The ends and borders decorated with cone designs in blue, black, green, red and cream. The applied border modern.

- 1091** (1363) SHAWL: pashm wool, the border woven separately with appliqué details. From Kashmir, 19th century A.D.

Lent by Indian Museum, Calcutta.

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- 1092** (863) **MAN'S COAT:** pashm wool. From Kashmir, 18th century A.D.
Lent by Indian Museum, Calcutta.

Floral scroll pattern on a cream ground.
- 1093** (329) **SCARF:** woven in gold thread on a red muslin ground. From Benares, United Provinces, 19th century A.D. 259 × 75 cm.
Lent by Victoria and Albert Museum (No. 0813).

The pattern in the field consists of oblique stripes, each stripe made up of closely set rows of trefoils; a cone at each end; the borders, wide at bottom and narrow at sides, diapered with lozenges and chevrons.
- 1094** (282) **CLOTH:** cotton, embroidered with silks. From Western India, early 19th century A.D.
Lent by Indian Museum, Calcutta.

The centre ground is red and has a scrolled border decorated with palmettes at the end, and lions in the corners. The embroidery is in floss silk, the purple colour being an aniline dye.

2. JEWELLERY, JADE, CRYSTAL, AND GLASS

- 1095** (782) **NECKLACE,** consisting of four rows of pearls, with pendants of enamelled gold, set with emeralds and diamonds. Jaipur, Rājputāna, 18th century A.D. W. 29 cm.
Lent by Victoria and Albert Museum (03183 I.S.).
- 1096** (794 and 1360) **NECKLACES:** pearls spaced gold enamelled plaques set with diamonds. The pendant enamelled gold set with diamonds, sapphires and rubies. Jaipur, Rājputāna, early 19th century A.H. L. 56.5 cm.
Lent by Victoria and Albert Museum (03302 I.S.).
- 1097** (783) **HAIR ORNAMENT:** diamonds, rubies and emeralds set in gold and silver, with pearl, diamond and ruby pendants. Lucknow, United Provinces, 18th century A.D. H. 4.7 cm.
Lent by Victoria and Albert Museum.
- 1098** (787) **EMERALD BROOCH,** set with diamonds in gold. The emerald, Mughal, 17th century A.D., the setting modern. W. 5.2 cm. L. 5.8 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1099** (795) **HEAD ORNAMENT:** diamonds set in silver, and gold filigree with pearl, diamond and emerald pendant. Lucknow, United Provinces, late 18th century A.D. H. 9 cm.
Lent by Victoria and Albert Museum (03254 I.S.).
- 1100** (784) **TURBAN ORNAMENT:** gold set with diamonds, rubies and emeralds, partly enamelled. Jaipur, Rājputāna, early 18th century A.D. H. 16 cm.
Lent by Victoria and Albert Museum (I.M. 240-1923).
- 1101** (788) **PENDANT:** gold, set with white topaz, emerald and pearl; the reverse enamelled. Jaipur, modern. H. 5.5 cm. W. 5 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1102** (791) **TURBAN ORNAMENT:** gold enamelled. Jaipur, Rājputāna, 18th century A.D. H. 13 cm.
Lent by Victoria and Albert Museum (I.M. 241-1923).

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- 1103** (785) **THUMB RING**: tooled and enamelled gold set with rubies and emeralds. Lucknow, United Provinces, 18th century A.D.
Lent by Victoria and Albert Museum (I.M. 207-1920). 10 cm. From the Buckingham Palace Collection.
Lent by His Majesty The King.
- 1104** (786) **BRACELETS**: gold, enamelled and set with diamonds. Jaipur, Rājputāna, 19th century A.D. Diam. 8.5 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1105** (789) **THUMB RING**: enamelled gold, set with diamonds. Lucknow, United Provinces, 18th century A.D.
Lent by Victoria and Albert Museum (02529 I.S.).
- 1106** (790) **TURBAN ORNAMENT**: jewels, set in gold and enamelled. Jaipur, early 19th century A.D. H. 11.5 cm. W. 13 cm.
Lent by Victoria and Albert Museum (03175 I.S.).
- 1107** (1230) **THE NABHA RUBY**: engraved with the names of the Mughal Emperors. Presented to H.M. King Edward VII by Sir Hira Singh, Chief of Nabha. From the Buckingham Palace Collection.
Lent by His Majesty The King.
- 1108** (1231) **PAIR OF RUBY AND PEARL PENDANTS**. Presented to H.M. Queen Mary by H.H. The Mahārāja of Jaipur. From the Buckingham Palace Collection.
Lent by His Majesty The King.
- 1109** (1233) **NECKLACE**: enamelled clasp with emerald, ruby, pearl and diamond pendant. Presented to H.M. Queen Alexandra by H.H. The Mahārāja Scindia. L. 23 cm. From the Buckingham Palace Collection.
Lent by His Majesty The King.
- 1110** (1234) **PAIR OF BRACELETS**: enamelled gold set with diamonds. Presented to H.M. Queen Alexandra. Jaipur, Rājputāna. Diam. 10 cm. From the Buckingham Palace Collection.
Lent by His Majesty The King.
- 1111** (792) **TURBAN ORNAMENT**: jade, with rubies, emeralds and white topaz set in gold, and a pearl pendant. Mughal, 17th century A.D. H. 17 cm.
Lent by Victoria and Albert Museum (02569 I.S.).
A. K. Coomaraswamy, *Arts and Crafts of India and Ceylon*, 1913, Fig. 182.
- 1112** (793) **THUMB RING**: jade gilt, with rubies set in gold. Mughal, 17th century A.D.
Lent by Victoria and Albert Museum (687-1874).
- 1113** (808) **WINE CUP WITH SPOUT**: white jade, inlaid with gold, set with rubies and emeralds. Mughal, 17th century A.D. H. 6 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1114** (809) **BOTTLE WITH STOPPER**: white jade, inlaid with gold and set with emeralds, rubies and pearls. Mughal, 17th century A.D. H. 13 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1115** (804) **BOWL WITH COVER AND SAUCER**: green jade, inlaid with gold and set with pearls. Mughal, 17th century A.D. H. 7.5 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1116** (805) **WRITING-BOX**: green jade, inlaid with gold and set with white topaz. Mughal, 18th century A.D. L. 21 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1117** (806) **OCTAGONAL CASKET**: white jade, inlaid with gold and rubies. Mughal, 17th century A.D. H. 5.1 cm. W. 13.2 cm.

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- Lent by Her Majesty Queen Mary (Marlborough House).
- 1118** (807) **BOWL WITH COVER AND SAUCER:** crystal, inlaid with gold and set with turquoises. Mughal, 17th century A.D. H. 5.5 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1119** (797) **BOWL WITH COVER:** white jade, inset with rubies, emeralds and pearls. Mughal, 17th century A.D. H. 5.2 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1120** (798) **BOWL:** white jade, inlaid with gold and set with rubies and sapphires. Mughal, 17th century A.D. H. 5.5 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1121** (799) **SAUCER:** white jade, inlaid with gold, set with rubies. Mughal, 17th century A.D. W. 8.3 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1122** (800) **BOWL WITH COVER AND SAUCER:** green jade, inlaid with gold and set with pearls and rubies. Mughal, 17th century A.D. H. 5.7 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1123** (801) **OVAL BOWL WITH COVER:** white jade, inlaid with gold and set with rubies and emeralds. Mughal, 17th century A.D. H. 7.5 cm. W. 13.8 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1124** (802) **BOWL:** white jade, inlaid with gold and silver and set with rubies and emeralds. Mughal, 17th century A.D. H. 6.5 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1125** (984) **VASE AND STAND:** jade. Mughal, 17th century A.D. H. 10.8 cm.
Lent by Victoria and Albert Museum (1537-1882).
- 1126** (985) **BOX:** jade. Mughal, 17th century A.D. W. 7.7 cm. L. 10 cm.
Lent by Victoria and Albert Museum (02552).
- 1127** (986) **BOX:** jade. Mughal, 17th century A.D. W. 11.8 cm. L. 18.5 cm.
Lent by Victoria and Albert Museum (632-1875).
- 1128** (987) **BOX:** jade. Mughal, 17th century A.D. H. 8.5 cm. W. 15 cm.
Lent by Victoria and Albert Museum (02589 I.S.).
- 1129** (988) **VASE:** jade. Mughal, 17th century A.D. H. 10.5 cm.
Lent by Victoria and Albert Museum (02605 I.S.).
- 1130** (989) **COVERED BOWL:** jade. Mughal, 17th century A.D. H. 13.2 cm. W. 18.5 cm. L. 30 cm.
Lent by Victoria and Albert Museum (02596 I.S.).
- 1131** (990) **VASE:** jade, on wooden stand. Mughal, 17th century A.D. Stand Chinese work, 19th century A.D. H. 12 cm.
Lent by Victoria and Albert Museum (1574-1882).
- 1132** (991) **TOILET BOX:** jade. Mughal, probably 18th century A.D. W. 7.8 cm. L. 9.6 cm.
Lent by Victoria and Albert Museum (02559 I.S.).
- 1133** (992) **DISH:** jade. Mughal, 17th century A.D. W. 31 cm. L. 35.3 cm.
Lent by Victoria and Albert Museum (02575 I.S.).

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- 1134** (993) MIRROR FRAME: jade. Mughal, 17th century A.D. W. 15.7 cm. L. 25.7 cm.
Lent by Victoria and Albert Museum (1644–1882).
- 1135** (994) BOX AND COVER: jade. Mughal, 17th century A.D. H. 9.5 cm. W. 14 cm.
Lent by Victoria and Albert Museum (1534–1882).
- 1136** (995) WINE VESSEL: jade. Mughal, 17th century A.D. H. 14.5 cm.
Lent by Victoria and Albert Museum (1573–1882).
- 1137** (996) VASE: jade. Mughal, 17th century A.D. H. 10.7 cm.
Lent by Victoria and Albert Museum (02560 I.S.).
- 1138** (997) BOWL: jade. Mughal, 17th century A.D. H. 4 cm. W. 9 cm.
Lent by Victoria and Albert Museum (02567 I.S.).
- 1139** (998) TRAY: jade. Mughal, 17th century A.D. W. 8.3 cm. L. 13.2 cm.
Lent by Victoria and Albert Museum (02561 I.S.).
- 1140** (999) TRAY: jade. Mughal, 17th century A.D. W. 11 cm. L. 19.5 cm.
Lent by Victoria and Albert Museum (1678–1882).
- 1141** (1000) VASE: jade. Mughal, 17th century A.D. H. 10.2 cm.
Lent by Victoria and Albert Museum.
- 1142** (1001) TRAY: jade. Mughal, 17th century A.D. W. 7.3 cm. L. 11.5 cm.
Lent by Victoria and Albert Museum (1680–1882).
- 1143** (1002) DRINKING CUP: jade. Mughal, 17th century A.D. H. 7.3 cm.
Lent by Victoria and Albert Museum (903–1873).
- 1144** (1003) BOWL: jade. Mughal, 17th century A.D. H. 4 cm. L. 10.8 cm.
Lent by Victoria and Albert Museum (02600 I.S.).
- 1145** (1004) BOWL: jade. Mughal, 17th century A.D. W. 15.6 cm.
Lent by Victoria and Albert Museum (01371 I.S.).
- 1146** (1005) TRAY: jade. Mughal, 17th century A.D. W. 12.8 cm. L. 16 cm.
Lent by Victoria and Albert Museum (1641 and A–1882).
- 1147** (1006) TOILET BOX: jade. Mughal, probably 18th century A.D. W. 8 cm. L. 9.5 cm.
Lent by Victoria and Albert Museum (1626–1852).
- 1148** (1007) TOILET BOX: jade. Mughal, probably 18th century A.D. W. 7.5 cm. L. 11.5 cm.
Lent by Victoria and Albert Museum (9–1896 I.S.).
- 1149** (1008) BOWL: jade. Mughal, 17th century A.D. H. 5 cm. W. 18.3 cm.
Lent by Victoria and Albert Museum (02551 I.S.).
PLATE 73 (*below, left*).
- 1150** (1009) PLATE: jade. Mughal, 17th century A.D. W. 20 cm.
Lent by Victoria and Albert Museum (02574 I.S.).
- 1151** (1010) TRAY: jade. Mughal, 17th century A.D. W. 10.7 cm. L. 13 cm.
Lent by Victoria and Albert Museum (01374 I.S.).
- 1152** (1011) BOWL: jade. Mughal, 17th century A.D. W. 17.4 cm.
Lent by Victoria and Albert Museum.

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- 1153** (1012) BOX: jade. Mughal, 17th century A.D. W. 11.5 cm. L. 13.5 cm.
Lent by Victoria and Albert Museum (1601–1882).
- 1154** (871) MIRROR: jade. Mughal, late 17th century A.D. W. 10.5 cm. L. 24.5 cm.
Lent by Victoria and Albert Museum (02581 I.S.).
- 1155** (1013) MIRROR FRAME: jade. Mughal, 17th century A.D. W. 12.7 cm. L. 20 cm.
Lent by Victoria and Albert Museum (633–1875).
- 1156** (1014) BOWL: jade. Mughal, 17th century A.D. W. 9 cm. L. 19.5 cm.
Lent by Victoria and Albert Museum (02586 I.S.).
- 1157** (1015) VASE: jade. Mughal, 17th century A.D. H. 7.7 cm.
Lent by Victoria and Albert Museum.
- 1158** (1016) BOWL: jade. Mughal, 17th century A.D. W. 13.4 cm. L. 22 cm.
Lent by Victoria and Albert Museum (02550 I.S.).
- 1159** (1017) CUP FOR COSMETICS: jade. Mughal, 17th century A.D. H. 5 cm.
Lent by Victoria and Albert Museum (610–1874).
- 1160** (1040) BOWL: jade, with precious stones in a gold setting. Mughal, 17th century A.D. H. 7 cm. W. 17.5 cm.
Lent by Victoria and Albert Museum (02564 I.S.).
- 1161** (1041) CUP FOR COSMETICS: jade, with rubies in a gold setting. Mughal, 17th century A.D. H. 6.3 cm.
Lent by Victoria and Albert Museum (02537 I.S.).
- 1162** (1042) BOX: jade, with precious stones in a gold setting. Mughal, 17th century A.D. W. 7 cm.
Lent by Victoria and Albert Museum (02539 I.S.).
- 1163** (1043) VASE: jade with precious stones in a gold setting. Mughal, 17th century A.D. H. 5.8 cm.
Lent by Victoria and Albert Museum (688–1874).
- 1164** (1018) BOWL: jade. Mughal, 17th century A.D. W. 8.8 cm. L. 12.5 cm.
Lent by Victoria and Albert Museum (01368 I.S.).
- 1165** (1019) WINE VESSEL: jade, with enamel in a gold setting. Mughal, 17th century A.D. H. 10.5 cm.
Lent by Victoria and Albert Museum (02594 I.S.).
- 1166** (1020) BOX AND TRAY: jade, with precious stones in a gold setting. Mughal, 17th century A.D. Box, W. 7.5 cm. Tray, W. 10.5 cm.
Lent by Victoria and Albert Museum (1673–1882).
- 1167** (1021) KNIFE SHEATH: jade, with precious stones in a gold setting. Mughal, 17th century A.D. L. 18.6 cm.
Lent by Victoria and Albert Museum (1682–1882).
- 1168** (1022) DAGGER AND SHEATH: white jade hilt encrusted with diamonds, rubies and emeralds in floral designs, velvet sheath, with white jade mounts, similarly ornamented. Mughal, 17th century A.D. L. 42 cm.
Lent by Victoria and Albert Museum (3467 I.S.).
- 1169** (1023) DAGGER HANDLE: jade, with precious stones in a gold setting. Mughal, 17th century A.D. L. 14.5 cm.

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Lent by Victoria and Albert Museum (1674–1882).

- 1170** (1024) **DAGGER HANDLE**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. L. 14 cm.
Lent by Victoria and Albert Museum (02583 I.S.).

- 1171** (1025) **BOX**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. W. 11 cm. L. 14.5 cm.
Lent by Victoria and Albert Museum (1627–1852).

- 1172** (1026) **VASE**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. H. 11 cm.
Lent by Victoria and Albert Museum (02541 I.S.).

- 1173** (1027) **HUQQA BOWL**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. H. 17.5 cm.
Lent by Victoria and Albert Museum (02593 I.S.).
A. K. Coomaraswamy, *Arts and Crafts of India and Ceylon*, 1913, Fig. 181.

- 1174** (1028) **BOX AND TRAY**: jade, with rubies in a gold setting. Mughal, 17th century A.D. Box, W. 12 cm. L. 15 cm. Tray, W. 23 cm. L. 26 cm.
Lent by Victoria and Albert Museum (02604 I.S.).
PLATE 73.

- 1175** (1029) **SCENT BOTTLE**: jade, with rubies in a gold setting. Mughal, 17th century A.D. L. 14 cm.
Lent by Victoria and Albert Museum (02585 I.S.).

- 1176** (1030) **DAGGER AND SHEATH**: white jade handle carved in form of a goat's head with silver horns. Mughal, 17th century A.D. L. 25.8 cm.
Lent by Victoria and Albert Museum (630–1875).

- 1177** (1032) **DAGGER HANDLE**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. L. 14 cm.

Lent by Victoria and Albert Museum (02563 I.S.).

- 1178** (1034) **BOX**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. W. 10.5 cm. L. 12.5 cm.
Lent by Victoria and Albert Museum (02578 I.S.).

- 1179** (1035) **VASE**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. H. 11.5 cm.
Lent by Victoria and Albert Museum (02548 I.S.).

- 1180** (1036) **VASE**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. H. 11 cm.
Lent by Victoria and Albert Museum (1625–1852).

- 1181** (1051) **PEN CASE**: jade, with precious stone in a setting of gold. Mughal, 17th century A.D. L. 21 cm.
Lent by Victoria and Albert Museum (02549 I.S.).

- 1182** (1052) **BOTTLE**: jade, with emeralds in a gold setting. Mughal, 17th century A.D. L. 13 cm.
Lent by Victoria and Albert Museum (02547 I.S.).

- 1183** (1053) **BOX**: jade, set with gold and one ruby. Mughal, 17th century A.D. W. 7.5 cm.
Lent by Victoria and Albert Museum (02544 I.S.).

- 1184** (1054) **BOX AND COVER**: trefoil, white jade; box ornamented with gold, cover with diamonds, rubies and emeralds set in gold. Mughal, 17th century A.D. W. 6.8 cm.
Lent by Victoria and Albert Museum (02579 I.S. and 02580 I.S.).

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- 1185** (1055) **BOX**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. W. 8.2 cm.
Lent by Victoria and Albert Museum (02540 I.S.).
- 1186** (1039) **SWORD HANDLE**: jade, with precious stones in a gold setting. Mughal, 17th century A.D. L. 18 cm.
Lent by Victoria and Albert Museum (643-74).
- 1187** (1033) **DAGGER HANDLE**: jade, with a ruby in a gold setting. Mughal, 17th century A.D. L. 11 cm.
Lent by Victoria and Albert Museum (633-1874).
- 1188** (1031) **DAGGER HANDLE**: black enamel inlaid with jade, gold and rubies. Mughal, 17th century A.D. L. 13 cm.
Lent by Victoria and Albert Museum (02562 I.S.).
- 1189** (1037) **DAGGER AND SHEATH**: damascened steel, white jade handle and velvet sheath with gold mounts, both set with rubies. Mughal, 17th century A.D. L. 38.5 cm.
Lent by Victoria and Albert Museum (3413 I.S.).
- 1190** (1046) **DAGGER AND SHEATH**: gold damascened blade, jade hilt, velvet sheath with gilt mounts. Mughal, 17th century A.D. L. 35 cm.
Lent by Victoria and Albert Museum (3408 I.S.).
- 1191** (1044) **DAGGER HANDLE**: jade, encrusted with gold. Mughal, 17th century A.D. L. 14.5 cm.
Lent by Victoria and Albert Museum (3314 I.S.).
- 1192** (1048) **DAGGER AND SHEATH**: handle of green jade in the form of a horse's head, with rubies set in gold. Mughal, 17th century A.D. L. 42 cm.
Lent by Victoria and Albert Museum (02566 I.S.).
- 1193** (1049) **DAGGER AND SHEATH**: handle of dark green jade in form of a goat's head. Mughal, 17th century A.D. L. 43.5 cm.
Lent by Victoria and Albert Museum (02595 I.S.).
- 1194** (1050) **DAGGER AND SHEATH**: grey jade carved handle. Mughal, 17th century A.D. L. 40 cm.
Lent by Victoria and Albert Museum (639-1874).
- 1195** (803) **VASE AND COVER**: crystal, inlaid with gold and silver, set with rubies, emeralds and diamonds. Mughal, 17th century A.D. H. 11.8 cm.
Lent by Her Majesty Queen Mary (Marlborough House).
- 1196** (1045) **DAGGER AND SHEATH**: the hilt crystal, the sheath velvet with gold damascened mounts. Mughal, 17th century A.D. L. 41 cm.
Lent by Victoria and Albert Museum (I.M. 327-1920).
- 1197** (1038) **DAGGER HILT**: crystal. Mughal, 17th century A.D. L. 14.5 cm.
Lent by Victoria and Albert Museum.
- 1198** (1047) **SWORD HANDLE**: crystal. Mughal, 17th century A.D. L. 14 cm.
Lent by Victoria and Albert Museum (1670-1882).
- 1199** (1056) **BOWL**: crystal. Mughal, late 17th century A.D. H. 6 cm. W. 17 cm.
Lent by Victoria and Albert Museum (1663-1882).

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- 1200** (1057) SPOUTED VESSEL: crystal. Mughal, late 17th century A.D. H. 10.8 cm.
Lent by Victoria and Albert Museum (1665-1882). Lent by Victoria and Albert Museum (02612 I.S.).
- 1201** (1058) BOWL: crystal. Mughal, late 17th century A.D. H. 5.3 cm. W. 10.7 cm.
Lent by Victoria and Albert Museum (02610 I.S.).
A. K. Coomaraswamy, *Arts and Crafts of India and Ceylon*, 1913, Fig. 179, right.
PLATE 75 (*top, right*).
- 1202** (1059) VASE: crystal. Mughal, late 17th century A.D. H. 8.5 cm. W. 9 cm.
Lent by Victoria and Albert Museum (I.M. 383-1914). **1211** (1068) CUP: crystal. Mughal, late 17th century A.D. H. 2.3 cm. W. 7 cm.
Lent by Victoria and Albert Museum (01350 I.S.).
- 1203** (1060) VASE: crystal. Mughal, late 17th century A.D. H. 8 cm.
Lent by Victoria and Albert Museum (01357 I.S.). **1212** (1069) CUP: crystal. Mughal, late 17th century A.D. H. 2.5 cm. L. 7.5 cm.
Lent by Victoria and Albert Museum (913-1875).
- 1204** (1061) VASE AND COVER: crystal. Mughal, late 17th century A.D. H. 10.2 cm.
Lent by Victoria and Albert Museum (01361 I.S.). **1213** (1070) CUP: crystal. Mughal, late 17th century A.D. H. 2.5 cm. L. 6.2 cm.
Lent by Victoria and Albert Museum (664-1876).
- 1205** (1062) SPOUTED VESSEL: crystal. Mughal, late 17th century A.D. H. 12.5 cm.
Lent by Victoria and Albert Museum (01351 I.S.). **1214** (1071) CUP: crystal. Mughal, late 17th century A.D. H. 5.8 cm. W. 7.7 cm.
Lent by Victoria and Albert Museum (01360 I.S.).
- 1206** (1063) BOX: crystal, embellished with rubies and emeralds set in gold, the mounts silver-gilt. Mughal, late 17th century A.D. H. 7.8 cm. W. 12.5 cm.
Lent by Victoria and Albert Museum (1671-1882). **1215** (1072) VASE: crystal. Mughal, late 17th century A.D. H. 9 cm.
Lent by Victoria and Albert Museum (I.M. 151-1922).
- 1207** (1064) CUP: crystal. Mughal, late 17th century A.D. H. 7.5 cm. W. 7.5 cm.
Lent by Victoria and Albert Museum (01348 I.S.). **1216** (1073) VASE AND COVER: crystal. Mughal, 17th century A.D. H. 11.2 cm.
Lent by Victoria and Albert Museum (01358 I.S.).
- 1208** (1065) CUP: crystal. Mughal, late 17th century A.D. H. 3.3 cm. W. 6.2 cm. **1217** (1074) SPOUTED VESSEL: crystal. Mughal, late 17th century A.D. H. 13.5 cm.
Lent by Victoria and Albert Museum (01352 I.S.).

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- 1218 (1075) BOWL: crystal. Mughal, late 17th century A.D. H. 8 cm. W. 15 cm.
Lent by Victoria and Albert Museum (986–1875).
A. K. Coomaraswamy, *Arts and Crafts of India and Ceylon*, 1913, Fig. 179, centre.
PLATE 75 (top, centre).
- 1219 (1076) SPOUTED VESSEL: crystal. Mughal, late 17th century A.D. H. 9.5 cm.
Lent by Victoria and Albert Museum (01353 I.S.).
- 1220 (1077) BOX: crystal. Mughal, late 17th century A.D. W. 7.5 cm. L. 11.8 cm.
Lent by Victoria and Albert Museum (1666–1882).
- 1221 (1078) CUP AND COVER: crystal, formerly set with jewels. Mughal, late 17th century A.D. H. 7 cm. W. 10.4 cm.
Lent by Victoria and Albert Museum (I.M. 324 and A-1920).
- 1222 (1079) BEAKER AND COVER: crystal. Mughal, late 17th century A.D. H. 13.2 cm.
Lent by Victoria and Albert Museum (I.M. 325 and A-1920).
- 1223 (1080) BOWL: crystal. Mughal, late 17th century A.D. H. 5.3 cm. W. 13 cm.
Lent by Victoria and Albert Museum (02609 I.S.).
PLATE 75 (below, right).
- 1224 (1081) BOWL: crystal. Mughal, late 17th century A.D. H. 5.3 cm. W. 14.5 cm.
Lent by Victoria and Albert Museum (02608 I.S.).
A. K. Coomaraswamy, *Arts and Crafts of India and Ceylon*, 1913, Fig. 179 (left).
PLATE 75 (top, left).
- 1225 (1082) VASE AND COVER: crystal. Mughal, late 17th century A.D. H. 12 cm.
Lent by Victoria and Albert Museum (01359 I.S.).
- 1226 (1083) CUP: crystal. Mughal, late 17th century A.D. 13 × 13 cm.
Lent by Victoria and Albert Museum.
- 1227 (1084) VASE AND COVER: crystal. Mughal, late 17th century A.D. H. 13.8 cm.
Lent by Victoria and Albert Museum (1664–1882).
- 1228 (1085) CUP: crystal. Mughal, late 17th century A.D. H. 3.3 cm. W. 7 cm.
Lent by Victoria and Albert Museum (1667–1882).
- 1229 (1086) CUP AND COVER: crystal. Mughal, late 17th century A.D. H. 10.2 cm.
Lent by Victoria and Albert Museum (1668–1882).
- 1230 (1087) VASE: crystal. Mughal, late 17th century A.D. H. 12.4 cm.
Lent by Victoria and Albert Museum.
- 1231 (1088) VASE AND COVER: crystal, set with rubies and emeralds. Mughal, late 17th century A.D. H. 10.5 cm. W. 9.5 cm.
Lent by Victoria and Albert Museum (I.M. 144–1922).
- 1232 (1089) VASE: crystal. Mughal, late 17th century A.D. H. 7.8 cm.
Lent by Victoria and Albert Museum (I.M. 329–1920).
- 1233 (1090) BOWL: crystal. Mughal, late 17th century A.D. H. 3.2 cm. W. 12 cm.
Lent by Victoria and Albert Museum (I.M. 169–1910).
- 1234 (1091) TRAY: crystal. Mughal, late 17th century A.D. 23.5 × 27 cm.
Lent by Victoria and Albert Museum (I.M. 326–1920).
- 1235 (1092) BOWL: crystal. Mughal, late 17th century A.D. H. 7.4 cm. W. 16.6 cm.
Lent by Victoria and Albert Museum (1662–1882).
- 1236 (864) HUQQA BOWL: blown glass, gilt and enamelled, set with white topazes. Mughal, late 17th century A.D. H. 18 cm.

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Lent by Victoria and Albert Museum (I.M. 109-1923).

The bowl is globular in shape, the sides being decorated with cone-leaves (*kalkis*) set within ovoid compartments. This bowl is said to have been acquired by Raja Jai Singh II of Jaipur (1693-1743).

Rupam, Nos. 33-4, 1928, p. 28. C. Stanley Clarke, *Indian Art and Letters*, Vol. I, 1927, Pl. F.

- 1236(b) (780) HUQQA BOWL: blown glass, painted and gilt. Mughal, c. 1700 A.H. H. 18.5 cm. W. 18 cm.
Lent by Victoria and Albert Museum (I.M. 15-1930).

Diaper pattern of vertical leaves in green on a gold ground. Vertical petal motif round the mouth.

Victoria and Albert Museum, Annual Review, 1930, Fig. 25.

- 1236(c) (777) HUQQA BOWL: blown glass, painted and gilt. Mughal, 18th century A.H. H. 19 cm. W. 17 cm.
Lent by Louis C. G. Clarke, Cambridge.
- 1237 (866) HUQQA BOWL: blown glass, gilt and enamelled. Mughal, c. 1700 A.D. H. 17 cm.
Lent by Victoria and Albert Museum (I.S.

90-1948). Formerly in the Saddler Collection.

The bowl is globular in shape, the sides being decorated with seven irises in gilt and enamel, the petals in blue and the leaves in light green, outlined in gold.

- 1238 (815) BOX: coppered silver inlaid with gold. Probably made in Lucknow, 18th century A.D. H. 10.4 cm. W. 10.4 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 1239 (816) TRAY: coppered silver inlaid with gold. Probably made in Lucknow, 18th century A.D. W. 29.4 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 1240 (865) SMALL EWER: coppered silver inlaid with gold. Probably made in Lucknow, 18th century. H. 17.5 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 1241 (867) QUR'AN STAND: coppered steel inlaid with gold. Probably made in Lucknow, 18th century A.D. H. 11.5 cm. W. 19 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 1242 (1361) DISH: silver repoussé. Indo-Dutch, late 17th century A.D. W. 25.5 cm. L. 36 cm.
Lent by Victoria and Albert Museum (33-1866).

3. ARMS AND ARMOUR

- 1243 (768) SWORD AND SCABBARD, the blade inscribed with the name of the Emperor Jahāngīr and that of the maker, Abdul Rahīm: damascened in gold. Mughal, blade early 17th century A.D., scabbard and hilt 18th century A.D. L. 91.5 cm.
Lent by the Government Museum, Hyderabad.
- Curved and pointed blade, with double-edge at the point. Gold damascened near the hilt. The hilt gilt chiselled steel.

- 1244 (769) SWORD (Talwār) AND SHEATH, the

sword of Ghalib al-Mulk: hilt and mount of Jaipur enamel set with white topaz. 18th century A.D. L. 91.5 cm.

Lent by the Government Museum, Hyderabad.

Curved and pointed blade with central groove.

PLATE 76.

- 1245 (770) SWORD (Talwār) AND SHEATH: blade, hilt and mount gold damascened. Late 18th century A.D. L. 83 cm.

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Lent by the Government Museum, Hyderabad.

Curved and pointed blade, gold damascened near the hilt. The hilt and mounts false damascened in gold.

- 1246** (756 and 748) SWORDS (Talwār): the blades European; the hilts white jade embellished with carved green jade set in gold. Hilts, Mughal, 18th century A.D. L. 94.5 cm.

Lent by Victoria and Albert Museum (02607 I.S.).

PLATE 76 (*below*).

- 1247** (766) SWORD (Talwār) AND SHEATH: gold damascened, hilt chiselled steel gilt. Late 18th century A.D. L. 91.5 cm.

Lent by the Government Museum, Hyderabad.

The blade slightly curved and pointed with gilt chiselled steel decoration near the hilt. The hilt false damascened in gold.

- 1248** (745) SWORD (Talwār) AND SHEATH: the blade gold damascened; the hilt encrusted with jewels. Formerly owned by the Mahārāja Holkar, c. 1800. L. 92.5 cm.

Lent by Victoria and Albert Museum (24-1888 I.S.).

- 1249** (767) SWORD (Talwār): blade, hilt and mount gold damascened. Late 18th century A.D. L. 91.5 cm.

Lent by the Government Museum, Hyderabad.

Curved and pointed blade, damascened in gold. The hilt of gilt chiselled steel.

PLATE 76.

- 1250** (778) SWORD AND SCABBARD: the blade Western, hilt and mounts of Jaipur enamel. From Lucknow, United Provinces, late 18th century A.D. L. 91 cm.

Lent by H.H. The Maharaja of Jaipur.

The blade straight, double-edged at the point, with double-groove throughout the length. The hilt and mounts enamelled in blue, green and white.

- 1250(b)** (817) SWORD AND SCABBARD: the hilt chiselled steel, the scabbard painted gilt and lacquered, the blade European. From Rājputāna, 18th century A.H. L. 118 cm.

Lent by H.H. The Maharaja of Jaipur.

- 1251** (753) SWORD (Khāndā) AND SCABBARD: chiselled steel, the hilt chiselled steel gilt. Mahratta, 18th century A.D. L. 91.5 cm.

Lent by Victoria and Albert Museum (110-1852).

PLATE 76 (*below, right*).

- 1252** (758) SWORD (Khāndā) AND SHEATH: chiselled steel, strengthened by side plates; the sheath, wood covered with velvet. Mahratta, early 19th century A.D. L. 91.5 cm.

Lent by Victoria and Albert Museum (I.M. 182-1922).

PLATE 76 (*below, left*).

- 1253** (1236) SWORD (Khāndā): the hilt gold, set with diamonds, rubies and emeralds. Mughal, 18th century A.D. L. 117 cm.

Lent by His Majesty The King from the Buckingham Palace Collection.

- 1254** (1232) DAGGER AND SHEATH: the hilt and sheath set with diamonds, rubies and emeralds; the hilt enamelled. Made under the orders of H.H. The Maharaja of Bikanir for presentation to the late King George V. L. 56 cm.

Lent by His Majesty The King from the Buckingham Palace Collection.

- 1255** (1229) SWORD AND SHEATH: the hilt and sheath encrusted with diamonds. Made under the orders of H.H. the Maharaja of

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- Jaipur for presentation to the late King Edward VII. L. 94 cm.
Lent by His Majesty The King from the Buckingham Palace Collection.
- 1256** (339) KATĀR AND SCABBARD: chiselled and gilt steel. From Rājputāna, 18th century A.D. L. 34.5 cm.
Lent by the Government Museum, Hyderabad.
- 1257** (344 and 345) TWO KATĀRS: chiselled steel. From Rājputāna, 18th century A.D. L. 38 cm.
Lent by Diwan Bahadur R. K. Jalan, Patna.
- 1258** (336) RAVENSBREAK: chiselled steel. Northern India, early 19th century A.D.
Lent by H.H. The Maharaja of Bikanir.
- 1259** (332) ELEPHANT GOAD (Ankusa): chiselled and gilt steel, mounted with crystal and gilt copper. From Tanjore, Madras, 17th century A.D. L. 81.5 cm.
Lent by Sir Leigh Ashton, London.
PLATE 75.
- 1260** (327) ELEPHANT GOAD (Ankusa): chiselled steel, with handle of carved wood. From South India, 17th century A.D. L. 83.5 cm.
Lent by H.H. The Maharaja of Mysore.
- 1261** (747) ELEPHANT GOAD (Ankusa): chiselled steel, enamelled and set with rubies and white topaz. From Jaipur, Rājputāna, 19th century A.D. L. 52.5 cm.
Lent by Victoria and Albert Museum (02693.1.5).
- 1262** (813) GUN. Mughal, c. 1700 A.D. L. 158.5 cm. From the Sandringham Collection.
Lent by His Majesty The King.
Steel barrel chiselled and gilt with scroll design. Plain wood stock with ivory and brass mounts.
- 1263** (772) BODY ARMOUR: chiselled steel, damascened in gold, with embroidered velvet mounts. From Jodhpur, Rājputāna. Mughal, 17th century A.D.
Lent by Victoria and Albert Museum (3316 I.S.).
- 1264** (771 and 773) BODY ARMOUR: chiselled steel. Mughal, c. 1600 A.D.
Lent by Victoria and Albert Museum (I.S. 448-1875).
- 1265** (746) SHIELD: bamboo wound with coloured silks; the boss gilt. Mughal, late 16th century A.D. W. 56 cm.
Lent by Victoria and Albert Museum (571-1884).
The shield is decorated with conventional clouds in cream on a pink ground.
- 1266** (754) SHIELD: embossed and lacquered leather, with steel damascened mounts. Mughal, 17th century A.D. W. 49 cm.
Lent by Victoria and Albert Museum.
PLATE 76 (*below, right*).
- 1267** (757) SHIELD: embossed and lacquered leather, with chiselled steel and gilt mounts. Mughal, 17th century A.D. W. 49 cm.
Lent by Victoria and Albert Museum.
PLATE 76 (*below, left*).
- 1268** (1235) SHIELD: enamelled steel, the bosses set with diamonds. From Lucknow, United Provinces, early 19th century A.D. Diam. 48.5 cm.
Lent by His Majesty The King from the Buckingham Palace Collection.
- 1269** (331) SHIELD: papier mâché, gilt and lacquered. From Jaipur, Rājputāna, early 19th century A.D. Diam. 33.5 cm.
Lent by H.H. The Maharaja of Jaipur.

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- 1270** (779) SHIELD: papier mcâhé, gilt and lacquered. From Jodhpur, Rājputāna, 19th century. L. 46.5 cm.
Lent by His Majesty The King from the Sandringham Collection.
- 1271** (755) SWORD BELT: silk embroidered with gold, set with pearls and rubies, the buckle encrusted with jewels. Late 18th century A.D.
Lent by Victoria and Albert Museum (27-1888 I.S.).
PLATE 76 (*below*).
- 1272** (744) CEREMONIAL SWORD COVER: velvet, embroidered with gold thread, embellished with rubies, pearls, beads and beetle wings. Mughal, c. 1800 A.D. L. 84.5 cm.
Lent by Victoria and Albert Museum (I.M. 182-1922).
- 1273** (749) CEREMONIAL SWORD COVER: cotton, embroidered in silks and gold and silver thread, embellished with sequins and velvet appliqué. Mughal, c. 1800 A.D. L. 86 cm.
Lent by Victoria and Albert Museum (3535 I.S.).
- 1274** (870) KNIFE AND SCABBARD: the blade and mounts gold and damascene, the scabbard leather, tooled and painted in gilt. Jaipur, Rājputāna. L. 44.3 cm.
Lent by H.H. The Maharaja of Jaipur.

4. FURNITURE

- 1275** (1338) MASS TABLE OR CREDENCE: rosewood inlaid with ebony, ivory, bone and lac. Probably made for the Jesuit Chapel, Lahore, c. 1610 A.D. W. 82.5 cm. L. 106.5 cm.
Lent by Victoria and Albert Museum (15-1882 I.S.).
The design consists of a central panel showing a combined chalice and monstrance of Portuguese type, surrounded by angels with candles and censers, cherubs, stars, and a Portuguese inscription; the side panels are decorated with the Oriental mythical bird, *Sirmurgh* (Persian) or *Fêng* (Chinese), and a Mughal prince and princess seated on a couch beneath an arcade in front of a vase of flowers, and below them Mughal court attendants, musicians and dancers.
R. Edwards and K. de B. Codrington, *Apollo*, Vol. XXI, No. 122, 1935, p. 68, Fig. d.
- 1276** (1299) CABINET AND STAND: the former of ebony inlaid with ivory; the latter of walnut. Provenance unknown. Mughal, under European influence, late 17th century A.D. H. 125 cm. W. 46.5 cm. L. 84 cm.
Lent by Victoria and Albert Museum (W. 10-1935).
The cabinet is oblong with a folding door-front decorated on the outside with diaper of growing flowers within a border of scrolled floral-stems; similar decorations on top, at the ends, and on the inner sides of doors. At the base of the cabinet there is a draw-out shelf, decorated with an inlaid geometrical pattern and fitted with two ring-handles of brass. The stand is veneered and has four straight cornered legs.
- 1277** (1295) CHAIR: carved and turned ebony. Formerly in the Hamilton Palace Collection. Batavia type, made under Dutch influence, c. 1660 A.D. H. 96.3 cm. W. 52.4 cm.
Lent by Victoria and Albert Museum (W. 413-1882).
The chair has an arcaded back and leather

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seat, and scrolled floral-stems carved in relief.

R. Edwards and K. de B. Codrington, *Apollo*, Vol. XXI, No. 126, 1935, p. 337, Fig. VIII.

V. I. van de Wall, *Het Hollandsche koloniale barokmeubel*, 1939, p. 52 and fig. 19.

- 1278 (1300) CHAIR: carved and turned ebony. From Southern India or Ceylon, under Dutch influence, late 17th century A.D. H. 80 cm. W. 55.8 cm.
Lent by Victoria and Albert Museum (48-1886 I.S.).

The chair has an arcaded back, with leafy stems carved in relief.

- 1279 (1298) TWO CHAIRS: ebony, inlaid with bone. Provenance unknown, under Italian influence, early 18th century A.D. H. 119.5 cm. W. 46.5 cm.

Lent by Victoria and Albert Museum (1023-1882 I.S.).

R. Edwards and K. de B. Codrington, *Apollo*, Vol. XXI, No. 126, 1935, p. 338, Fig. VII.

- 1280 (1284) TABLE: ivory carved and gilt, oval in shape. Formerly belonging to Tipu Sultan and captured at the fall of Seringapatam, 1799. From Southern India, under European influence, late 18th century A.D. H. 72 cm. W. 55 cm. L. 77.5 cm.

Lent by Victoria and Albert Museum (W. 1085-1882).

R. Edwards and K. de B. Codrington, *op. cit.*, Vol. XXII, No. 127, p. 16, fig. vii.

- 1281 (1285) CHAIR: ivory, carved, pierced and gilt. Formerly belonging to Tipu Sultan and captured at the fall of Seringapatam, 1799. From Southern India, under European influence, late 18th century A.D. H. 92 cm. W. 71 cm.

Lent by Victoria and Albert Museum (W. 1075-1882).

R. W. Symonds, *Connoisseur*, Vol. XCIV, 1934, p. 118, Plate xi.

- 1281(b) (1283) CHAIR: ivory, carved and gilt. From Southern India, 18th century A.H. H. 91.5 cm. W. 76 cm.
Lent by Frank Partridge & Sons, London.

- 1282 (1290) CHAIR: ivory, carved and gilt. From Southern India, under European influence, late 18th century A.D. H. 92 cm. W. 57 cm.
Lent by Lord Amherst of Hackney and now in the Victoria and Albert Museum.

- 1283 (1279) CHAIR: carved ivory. From Southern India, under European influence, 1750-60 A.D. H. 91.5 cm. W. 76 cm.
Lent by Frank Partridge and Sons, London.

- 1284 (1302) CABINET, with peepshow of a garden with lilypond: wood, gilt and set with cut looking-glass. Probably from Lucknow, early 19th century A.D. L. 30.5 cm. W. 23 cm. H. 28 cm.
Lent by Robert de la Condamine, London.

- 1285 (1364) WORKBOX: satinwood, veneered with ivory, engraved and filled with lac; the lining, sandalwood. From Vizagapatam, Madras, 19th century A.D. H. 19 cm. L. 30 cm.
Lent by Victoria and Albert Museum (No. 01161).

- 1286 (1258) CASKET: ivory with gold mounts set with rubies and sapphires. Ceylon, 18th century A.D. H. 11.3 cm. W. 9 cm. L. 18 cm.

Lent by Frank Partridge and Sons, London.

The sides are carved with a scroll design incorporating animals, birds and snakes.

Cf. K. de B. Codrington, *Burlington Magazine*, Vol. LIX, No. CCCXLIV, 1931, Pl. I.

PLATE 73 (above).

Books

- 1287** (1310) **PTOLEMY'S GEOGRAPHIA**, containing woodcut maps, including a map of the world according to the Alexandrine geographer Claudius Ptolemaeus (2nd century A.D.) which shows a very shrunken Indian peninsular and an exaggerated Taprobane (Ceylon). Printed at Ulm, 1486. The maps in this book, which were first printed in the Ulm edition of 1482, were prepared by Donnus Nicolaus Germanus (Nicholas à Cusa).
Lent by Royal Geographical Society, London.
- 1288** (1314) **ABRÁHAM ORTELIUS: *Theatrum orbis terrarum. Indiæ Orientalis . . . typus.*** The map of the East Indies appearing in the first modern atlas, mainly based on Portuguese sources, including the histories of Joao de Barros and the Jesuit reports. Printed at Antwerp, 1571.
Lent by Royal Geographical Society, London.
- 1289** (1317) **COPIE DUNNE LETTRE MISSIVE, 1545.** A letter of Francis Xavier to his superior Ignatius Loyola giving an account of his missionary work, written in Cochin in 1544.
Lent by H.M. Government in the United Kingdom.
- 1290** (1312) **THE LAWES or Standing Orders of the East India Company, 1621.**
Lent by H.M. Government in the United Kingdom.
- 1291** (1315) **DISCOVERIE OF THE SECT OF THE BANIANs**, by Henry Lord. *Containing their History, Law, Liturgie, Caste, Customs, and Ceremonies. Gathered from their Brahmanes, Teachers of the Sect, as the particulars were comprized in the book of their law called the Shaster. Together with a display of their Manners both in times past, and at this present.* Printed by T. and R. Cotes, London, 1630.
Lent by H.M. Government in the United Kingdom.
- 1292** (1320) **LAET: *De Imperio Magni Mogolis Commentarius Elzevir.*** Amsterdam, 1631. A contemporary account of the Mughal Empire based on Texeira, Sir T. Roe and others.
Lent by H.M. Government in the United Kingdom.
- 1293** (1311) **AN ACCOUNT OF SOME TRANSACTIONS . . . Relating to the late East India Company: together with the . . . New Charter.** London, 1693.
Lent by H.M. Government in the United Kingdom.
- 1294** (1318) **A CODE OF GENTOO LAWS**, by Nathaniel Braffey Halhed, with an introductory letter by Warren Hastings. Printed in London, 1776.
Lent by H.M. Government in the United Kingdom.
- 1295** (1316) **THE BHAGAVAT-GEETA or Dialogues of Kreeshta and Argoon in eighteen lectures with notes. Translated from the original in the Sankreet—or ancient language of the Brahmans**, by Charles Wilkins. Printed for C. Nourse, London, 1785. The first printed translation into English from the Sanskrit.
Lent by H.M. Government in the United Kingdom.
- 1296** (1319) **INDIAN VOCABULARY: To which is prefixed the forms of Impeachments. Printed for John Stockdale, Opposite Burlington House, Piccadilly, London, 1788.** Prepared in connection with the impeachment of Warren Hastings.
Lent by H.M. Government in the United Kingdom.
- 1297** (1323) **SYSTEMA BRAHMANICUM**, by Paullinus A. S. Bartholomæo. Rome, 1791. An early attempt to illustrate Indian reli-

Books

- gions. The copy contains marginal comments (mostly sweeping criticisms) by Sir William Jones.
Lent by H.M. Government in the United Kingdom.
- 1298 (1322) THE SEASONS, by Kālidāsa. The first book printed in Sanskrit (Sir William Jones' edition). Calcutta, 1792.
Lent by H.M. Government in the United Kingdom.
- 1299 (1321) NECESSARIES FOR A WRITER TO INDIA. A broadsheet, c. 1799. A shopping list for the 'writers' or clerks leaving for service in India.
Lent by H.M. Government in the United Kingdom.
- 1300 (1313) TOM RAW, THE GRIFFIN, by Sir Charles D'Oyley. *A burlesque poem (in twelve cantos), illustrated by twenty-five engravings descriptive of the adventures of a cadet in the E. I. Company's service. From the period of his quitting England to his obtaining a staff situation in India.*
Printed by R. Ackermann, London, 1828.
Lent by H.M. Government in the United Kingdom.

APPENDIX

Bibliography

JOURNALS AND SERIES, WITH ABBREVIATIONS

Acta Orientalia, Leiden.

Ancient India: see under Archæological Survey of India, Bulletin.

Apollo, London.

Archæological Survey of India	..	..	..	..	..	A.S.I.
— Annual Reports	..	..	..	..	..	Annual Reports, A.S.I.
— Bulletin, <i>Ancient India</i> .						
— <i>Epigraphia Indica</i>	..	..	..	..	..	Ep. Ind.
— Memoirs	..	..	..	..	..	A.S.I. Memoirs.
— New Imperial Series (monographs)	..	..	..	..	..	A.S.I. New Imp. Series.

Ars Asiatica, Paris.

Ars Islamica, Ann Arbor, U.S.A.

Art Quarterly, Institute of Arts, Detroit, U.S.A.

Artibus Asiæ, Vols. I-VIII, Hellerau-Dresden, subsequently Ascona.

Burlington Magazine, London.

Connoisseur, The, London.

Epigraphia Indica: see under Archæological Survey of India.

Indian Antiquary I.A.

Indian Art and Letters (1927–1947), subsequently *Art and Letters: India and Pakistan*:
see under Royal India Society, London.

Indian Historical Quarterly, Calcutta I.H.Q.

Indian Journal of Economics, Allahabad I.J.E.

Jahrbuch der asiatischen Kunst, Leipzig.

Journal Asiatique, Paris J.A.

Journal of Indian Art and Industry J.I.A.

Journal of Indian History, Travancore J.I.H.

Journal of the Bihar and Orissa Research Society, Patna J.B.O.R.S.

Journal of the Asiatic Society, Bengal J.A.S.B.

Journal of the Indian Society of Oriental Art, Calcutta J.I.S.O.A.

Journal of the Royal Asiatic Society, London J.R.A.S.

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Concordance of Exhibition Numbers with those in this volume

The number to the left in each column refers to the original exhibition catalogue.

1	..	1	40	..	91	79	..	68	118	..	142
2	..	7	41	..	92	80	..	74	119	..	123
3	..	4	42	..	93	81	..	67	120	..	126
4	..	5	43	..	94	82	..	76	121	..	145
5	..	6	44	..	95	83	..	66	122	..	144
6	..	3	45	..	96	84	..	55	123	..	166
7	..	2	46	..	97	85	..	63	124	..	141
8	..	8	47	..	98	86	..	51	125	..	172
9	..	9	48	..	99	87	..	58	126	..	140
10	..	24	49	..	100	88	..	50	127	..	123
11	..	25	50	..	101	89	..	52	128	..	122
12	..	34	51	..	102	90	..	49	129	..	136
13	..	35	52	..	103	91	..	112	130	..	169
14	..	36	53	..	104	92	..	113	131	..	171
15	..	37	54	..	33	93	..	115	132	..	173
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733	..	569	779	..	1270	825	..	654	871	..	1154
734	..	593	780	..	1236B	826	..	640	872	..	1067
735	..	572	781	..	993	827	..	654	873	..	673
736	..	484	782	..	1095	828	..	637	874	..	672
737	..	540	783	..	1097	829	..	629	875	..	678
738	..	537	784	..	1100	830	..	637	876	..	711
739	..	621	785	..	1103	831	..	652	877	..	648
740	..	570	786	..	1104	832	..	662	878	..	674
741	..	1078	787	..	1098	833	..	637	879	..	670
742	..	1077	788	..	1101	834	..	630	880	..	711
743	..	1076	789	..	1105	835	..	637	881	..	670
744	..	1272	790	..	1106	836	..	661	882	..	670
745	..	1248	791	..	1102	837	..	641	883	..	653
746	..	1265	792	..	1111	838	..	637	884	..	667
747	..	1261	793	..	1112	839	..	367	885	..	667
748	..	1246	794	..	1096	840	..	688	886	..	670
749	..	1273	795	..	1099	841	..	657	887	..	667
750	..	1081	796	..	819A	842	..	643	888	..	667
751	..	1079	797	..	1119	843	..	634	889	..	1012
752	..	1080	798	..	1120	844	..	631	890	..	646
753	..	1251	799	..	1121	845	..	638	891	..	646
754	..	1266	800	..	1122	846	..	644	892	..	757

Concordance of Exhibition Numbers

893	..	646	939	..	803	985	..	1126	1031	..	1188
894	..	646	940	..	804	986	..	1127	1032	..	1177
895	..	646	941	..	811	987	..	1128	1033	..	1187
896	..	668	942	..	717	988	..	1129	1034	..	1178
897	..	677	943	..	810	989	..	1130	1035	..	1179
898	..	677	944	..	824	990	..	1131	1036	..	1180
899	..	668	945	..	994	991	..	1132	1037	..	1189
900	..	677	946	..	1005	992	..	1133	1038	..	1197
901	..	677	947	..	744	993	..	1134	1039	..	1186
902	..	677	948	..	658	994	..	1135	1040	..	1160
903	..	668	949	..	814	995	..	1136	1041	..	1161
904	..	668	950	..	683	996	..	1137	1042	..	1162
905	..	677	951	..	807	997	..	1138	1043	..	1163
906	..	1000	952	..	841	998	..	1139	1044	..	1191
907	..	746	953	..	815	999	..	1140	1045	..	1196
908	..	669	954	..	652	1000	..	1141	1046	..	1190
909	..	774	955	..	820	1001	..	1142	1047	..	1198
910	..	774	956	..	684	1002	..	1143	1048	..	1192
911	..	718	957	..	1001	1003	..	1144	1049	..	1193
912	..	750	958	..	680	1004	..	1145	1050	..	1194
913	..	649	959	..	648	1005	..	1146	1051	..	1181
914	..	716	960	..	731	1006	..	1147	1052	..	1182
915	..	751	961	..	723	1007	..	1148	1053	..	1183
916	..	712	962	..	720	1008	..	1149	1054	..	1184
917	..	706	963	..	656	1009	..	1150	1055	..	1185
918	..	729	964	..	719	1010	..	1151	1056	..	1199
919	..	823	965	..	660	1011	..	1152	1057	..	1200
920	..	733	966	..	745	1012	..	1153	1058	..	1201
921	..	730	967	..	724	1013	..	1155	1059	..	1202
922	..	702	968	..	705	1014	..	1156	1060	..	1203
923	..	708	969	..	707	1015	..	1157	1061	..	1204
924	..	696	970	..	777	1016	..	1158	1062	..	1205
925	..	759	971	..	737	1017	..	1159	1063	..	1206
926	..	650	972	..	736	1018	..	1164	1064	..	1207
927	..	709	973	..	695	1019	..	1165	1065	..	1208
928	..	700	974	..	699	1020	..	1166	1066	..	1209
929	..	701	975	..	677	1021	..	1167	1067	..	1210
930	..	681	976	..	728	1022	..	1168	1068	..	1211
931	..	808	977	..	676	1023	..	1169	1069	..	1212
932	..	689	978	..	738	1024	..	1170	1070	..	1213
933	..	809	979	..	679	1025	..	1171	1071	..	1214
934	..	813	980	..	659	1026	..	1172	1072	..	1215
935	..	803	981	..	741	1027	..	1173	1073	..	1216
936	..	727	982	..	713	1028	..	1174	1074	..	1217
937	..	806	983	..	681	1029	..	1175	1075	..	1218
938	..	806	984	..	1125	1030	..	1176	1076	..	2119

Concordance of Exhibition Numbers

1077	..	1220	1123	..	788	1169	..	858	1215	..	671
1078	..	1221	1124	..	749	1170	..	847	1216	..	773
1079	..	1222	1125	..	768	1171	..	818	1217	..	666
1080	..	1223	1126	..	755	1172	..	835	1218	..	627
1081	..	1224	1127	..	781	1173	..	826	1219	..	645
1082	..	1225	1128	..	758	1174	..	825	1220	..	642
1083	..	1226	1129	..	767	1175	..	797	1221	..	770
1084	..	1227	1130	..	816	1176	..	798	1222	..	772
1085	..	1228	1131	..	747	1177	..	789	1223	..	636
1086	..	1229	1132	..	782	1178	..	830	1224	..	637
1087	..	1230	1133	..	743	1179	..	838	1225	..	651
1088	..	1231	1134	..	710	1180	..	799	1226	..	682
1089	..	1232	1135	..	764	1181	..	846	1227	..	805
1090	..	1233	1136	..	754	1182	..	752	1228	..	763
1091	..	1234	1137	..	771	1183	..	832	1229	..	1255
1092	..	1235	1138	..	753	1184	..	848	1230	..	1107
1093	..	1003	1139	..	849	1185	..	800	1231	..	1108
1094	..	742	1140	..	852	1186	..	801	1232	..	1254
1095	..	714	1141	..	853	1187	..	836	1233	..	1109
1096	..	732	1142	..	854	1188	..	827	1234	..	1110
1097	..	687	1143	..	821	1189	..	796	1235	..	1268
1098	..	775	1144	..	856	1190	..	839	1236	..	1253
1099	..	685	1145	..	851	1191	..	795	1239	..	992
1100	..	734	1146	..	857	1192	..	802	1240	..	990
1101	..	778	1147	..	817	1193	..	791	1241	..	989
1102	..	760	1148	..	855	1194	..	792	1242	..	991
1103	..	690	1149	..	822	1195	..	793	1243	..	26
1104	..	998	1150	..	446	1196	..	833	1244	..	284
1105	..	784	1151	..	476	1197	..	722	1245	..	296
1106	..	686	1152	..	837	1198	..	794	1246	..	294
1107	..	748	1153	..	837	1199	..	725	1247	..	302
1108	..	739	1154	..	837	1200	..	721	1248	..	996
1109	..	765	1155	..	1011	1201	..	1004	1249	..	301
1110	..	715	1156	..	1007	1202	..	780	1250	..	300
1111	..	735	1157	..	863	1203	..	692	1251	..	293
1112	..	761	1158	..	859	1204	..	759	1252	..	299
1113	..	831	1159	..	843	1205	..	779	1253	..	298
1114	..	694	1160	..	464	1206	..	790	1254	..	297
1115	..	785	1161	..	862	1207	..	698	1255	..	292
1116	..	776	1162	..	819	1208	..	698	1256	..	1049
1117	..	756	1163	..	842	1209	..	698	1257	..	1254B
1118	..	766	1164	..	465	1210	..	783	1258	..	1286
1119	..	786	1165	..	834	1211	..	828	1259	..	356
1120	..	763	1166	..	844	1212	..	726	1260	..	357
1121	..	787	1167	..	995	1213	..	703	1261	..	358
1122	..	740	1168	..	829	1214	..	663	1262	..	1056B

Concordance of Exhibition Numbers

1263	..	348	1307	..	902	1351	..	888	1395	..	968
1264	..	290	1308	..	891	1352	..	626	1396	..	969
1265	..	289	1309	..	893	1353	..	872	1397	..	973
1266	..	286	1310	..	1287	1354	..	625	1398	..	944
1267	..	344	1311	..	1293	1355	..	873	1399	..	935
1268	..	999	1312	..	1290	1356	..	359	1400	..	970
1269	..	288	1313	..	1300	1357	..	1088	1401	..	957
1270	..	345	1314	..	1288	1358	..	1033	1402	..	960
1271	..	285	1315	..	1291	1359	..	373	1403	..	961
1272	..	303	1316	..	1295	1360	..	1096B	1404	..	920
1273	..	291	1317	..	1289	1361	..	1242	1405	..	976
1274	..	273	1318	..	1294	1362	..	1090	1406	..	977
1275	..	295	1319	..	1296	1363	..	1091	1407	..	978
1276	..	287	1320	..	1292	1364	..	1285	1408	..	979
1277	..	878	1321	..	1299	1365	..	1032	1409	..	980
1278	..	895	1322	..	1298	1366	..	1089	1410	..	931
1279	..	1283	1323	..	1297	1367	..	360	1411	..	952
1280	..	867	1324	..	892	1368	..	956	1412	..	936
1281	..	896	1325	..	903	1369	..	983	1413	..	947
1282	..	1029	1326	..	916	1370	..	984	1414	..	930
1283	..	1281B	1327	..	906	1371	..	934	1415	..	958
1284	..	1280	1328	..	907	1372	..	985	1416	..	950
1285	..	1281	1329	..	913	1373	..	965	1417	..	963
1286	..	885	1330	..	917	1374	..	986	1418	..	974
1287	..	880	1331	..	918	1375	..	937	1419	..	933
1288	..	881	1332	..	919	1376	..	967	1420	..	948
1289	..	884	1333	..	914	1377	..	939	1421	..	959
1290	..	1282	1334	..	915	1378	..	929	1422	..	927
1291	..	886	1335	..	898	1379	..	951	1423	..	982
1292	..	882	1336	..	899	1380	..	938	1424	..	921
1293	..	883	1337	..	347	1381	..	924	1425	..	964
1294	..	879	1338	..	1275	1382	..	942	1426	..	953
1295	..	1277	1339	..	346	1383	..	922	1427	..	932
1296	..	1028	1340	..	909	1384	..	946	1428	..	972
1297	..	1031	1341	..	908	1385	..	949	1429	..	962
1298	..	1279	1342	..	910	1386	..	954	1430	..	925
1299	..	1276	1343	..	900	1387	..	966	1431	..	987
1300	..	1278	1344	..	911	1388	..	940	1432	..	941
1301	..	1030	1345	..	904	1389	..	981	1433	..	928
1302	..	1284	1346	..	905	1390	..	943	1434	..	926
1303	..	894	1347	..	887	1391	..	971	1435	..	988
1304	..	890	1348	..	901	1392	..	923	1436	..	945
1305	..	912	1349	..	877	1393	..	975			
1306	..	503A	1350	..	889	1394	..	955			

GLOSSARY

Glossary

The brief definitions given here are intended to apply only to the words as used in the text of the catalogue.

Abhaya mudrā. A gesture of assurance or protection, intended to impart fearlessness. The right hand is held with the palm facing outwards and the fingers extended upwards.

Adhikāranandin. See under Nandīsa.

Agni. Fire or flame, used by Siva as a weapon.

Akṣhamālā. Rosary of beads, commonly associated with Brahmā, Siva and Sarasvatī.

Anjali mudrā. Gesture of salutation.

Ankusa. The elephant goad, especially associated with Ganesa (q.v.).

Apsaras. A class of female, nymph-like divinities inhabiting the sky or atmosphere, but often visiting the earth. They are the wives of Gandharvas (q.v.) and have the faculty of changing their shapes at will. In the Vedas they are especially associated with water. In the Brāhmanas they are described as very beautiful, devoted to song, dance and play. In later literature they appear as courtesans of Indra's heaven.

Avalokitesvara. One of the three chief Bodhisattvas (q.v.) of Mahāyāna Buddhism, signifying 'the one who looks down' or 'shines'.

Bhairava. A name of Siva (q.v.) in one of his fierce forms.

Bhairavī. A name of the consort of Siva in one of her fierce forms. See under Devī.

Bhūmisparsa mudrā. A gesture calling the earth to witness (literally 'earth-touching'). This gesture was used by the Buddha to invoke the Earth-goddess as witness of his having resisted the temptation of Māra, god of evil.

Bodhisattva. 'Buddha-elect' or 'Buddha-designate'. Originally only one Bodhisattva (Maitreya) was recognized, but in the later development of Buddhism known as the Mahāyāna or 'Greater Vehicle', the number of Bodhisattvas is increased. They are then worshipped as celestial beings who renounced Buddhahood in order that they might remain in their heavenly abodes for the purpose of aiding suppliants. The three chief Bodhisattvas of the Mahāyāna pantheon are Mañjuśrī, Avalokitesvara and Vajrapāṇi, and they form a triad corresponding to the Hindu triad, each with his consort (*sakti*).

Brahmā. The first manifestation of the Absolute, the Prajapati of Vedic texts, creator of all existences. The nominative neuter (*Brahma*) is used for the impersonal Spirit, and the nominative masculine (*Brahmā*) for the personal god. In the epics, Brahmā commonly appears as chief of the Hindu triad, above Vishnu and Siva, but during the medieval period he is the least commonly worshipped of the three.

Cakra. The wheel, a symbol of absolute completeness. In Buddhism it represents the Wheel of Law (*dharma-cakra*).

In medieval Hinduism it is a symbol of Vishnu, and also carried by Durga (q.v.).

Candaka. Prince Siddhartha's (q.v.) charioteer.

Chandī. 'The fierce'. A name of the consort of Siva in one of her terrible forms. See under Devī.

Chandikesvara or *Chandesvara* or *Chandesa*. A boon-conferring aspect (*anugrahamūrti*) of Siva. The 12th-century Tamil Periyapurāṇam relates that he was originally a fervent devotee of Siva who cut off the legs of his own father, because the latter wantonly upset the milk which Chandikesvara had prepared as offering to Siva. In recognition of his devotion, Siva made him leader of his attendant *ganās* (q.v.). An image of Chandikesvara traditionally appears in every South Indian Siva temple, and he is usually represented holding the axe with which he cut off the legs of his father.

Dakṣiṇāmūrti. The form in which Siva (q.v.) taught *yoga* (q.v.) and engaged in philosophic meditation.

Damaru. A type of kettle-drum held in one hand. One of the symbols of Siva; also a Tantra symbol.

Danda-hasta, or *Gaja-hasta*. A gesture of the arm characterized by the lower left arms of Natarāja images.

Devī. 'The goddess', wife of the god Siva, and daughter of Himavat, i.e., the Himalaya mountains. As the *Sakti* (q.v.) or female energy of Siva she has two characters, one mild, the other fierce. She has a great variety of names, referable to her various forms, attributes, and actions, but these names are not always used consistently. In her milder form she is Umā, 'light'; Pārvatī, 'the mountaineer'; Gaurī, 'the yellow or brilliant'. In her terrible form she is Durgā, 'the inaccessible'; Kālī and Syama, 'the black'; Chandī, 'the fierce'; Bhairavī, 'the terrible'.

Dharmacakra mudrā. A gesture of teaching wherein the right hand is held at the breast, with the united tips of the index and thumb touching one of the fingers of the left hand, the palm being turned inwards.

Dhyāna mudrā. A gesture or posture of meditation. The hands lie in the lap, the right over the left with all fingers extended, and the palms turned upwards.

Durgā. 'The inaccessible'. A name of the consort of Siva in her terrible form. See under Devī. Durga is also regarded as a female aspect of Vishnu, which explains her association with the Vishnu symbols, conch and discus.

Dvarāpāla. Door-guardian. In South India they are often *ganās* (q.v.) and have individual names.

Gajahāmūrti. A form of Siva (q.v.) relating to the story of how the god slew the elephant-demon (*gajāśura*), flaying it in the process.

Ganas. A group of demi-gods attending on Siva and under the special superintendence of Ganesa (q.v.).

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Gandharvas. A class of divinities inhabiting the sky or atmosphere, but often visiting the earth. In the Vedas one of their offices was to prepare the heavenly soma juice for the gods. In later Buddhist literature they appear as singers and musicians attending the gods. In the Purāṇas they are said to be consorts of the Apsaras (q.v.).

Gangā. Goddess of the river Ganges.

Gaurī. The 'yellow' or 'brilliant', a name of the consort of Siva. See under *Devī*.

Hanumān. A celebrated monkey chief who assisted Rāma in his war against Rāvana. He was son of a monkey mother by Vāyu, god of the winds. His image was worshipped in South India from the 10th century onwards.

Hārītī. Also known as Nandā. A Yakshī (q.v.), said to be the Mother of Yakshas. Originally a tutelary deity.

Hīnayāna. Lit. *hīna*=small, *yāna*=conveyance. In other words, the simplest vehicle of salvation, doctrine of the Buddha.

Kālī. 'The black'. A name of the consort of Siva in one of her terrible forms. See under *Devī*.

Kāṅkālāmūrti. A form of Siva (q.v.) relating to the story of the god's fight with Vishvaksena (Vishnu's gate-keeper). In sculptures the god is represented as a beggar bearing the skull and dry bones of his victim. The story is related in the *Kūrma-purāṇa*.

Kannappa Nāyanār. The hunter saint. A devotee (*bhakta*) of Siva.

Kanthaka. Prince Siddhārtha's (q.v.) white steed, on which he rode during his flight from Kapilavastu (q.v.) in his renunciation of the world.

Kapāla. The human skull, commonly used by Saiva ascetics as a receptacle for food and drink. Also a Tantra symbol.

Kapilavastu. The capital of the kingdom ruled by the Sākya, at which Prince Siddhārtha (q.v.), the Buddha-to-be, was born. The Sākya kingdom lay between the foothills of Nepal and the modern province of Oudh.

Kārttikeya. The god of war, son of Siva. Also known as Skanda, and by the epithet Subrahmanya.

Kataka mudrā. A gesture of the hand whereby the tips of the fingers touch the tip of the thumb.

Khadga. A sword, long or short, single-edged or double-edged. In Buddhism it appears as a symbol of enlightenment and as the special symbol of Manjusrī.

Krishna. Lit. 'the black or dark coloured'. A hero of the Mahābhārata epic and eighth incarnation (*avatāra*) of the god Vishnu (q.v.). During the late medieval period Krishna became one of the most popular deities, so much so that his votaries regarded him not merely as an incarnation but as a full manifestation of Vishnu himself.

Kshepana mudrā. Gesture of sprinkling ambrosia. The two hands are joined palm to palm with tips of indexes touching and turned downwards into the vessel containing *amrita*.

Kubera. Chief of the Yakshas (q.v.). Worshipped as a god of power and productivity.

Kūrma. The tortoise incarnation (*avatāra*) of Vishnu (q.v.).

Lakshmī, or *Srī*. In the medieval period, Lakshmī was the goddess of fortune, and wife of Vishnu (q.v.). According to the Rāmāyana, she sprang, like Aphrodite, from the froth of the ocean when it was churned by the gods and Asuras. Another legend represents her as floating on the flower of a lotus at the creation.

Mahāyāna. Lit. *mahā*=great, *yāna*=conveyance. The *Mahāyāna* system of Buddhism was established in opposition to the *Hīnayāna*, or Lesser Vehicle, about the 1st century A.D.

Mahāvīra. 'The great hero'. A name of Vishnu (q.v.).

Mahesvara. 'The great lord'. A name of Siva (q.v.).

Māhesvarī. A name of Siva's consort, *Devī* (q.v.), as one of the Seven Mothers (*Saptamatrikas*) who during a battle between the gods and demons, prevented the blood of the demon Andhaka from falling to the earth and there generating other demons.

Matsya. The fish incarnation (*avatāra*) of the god Vishnu (q.v.).

Mudrā. A gesture or pose of the hand or hands.

Nandi. The bull of Siva, and chief of the *ganas* (q.v.).

Nandīsa, or *Nandikesvara*, or *Adhikāranandin*. A boon-conferring aspect (*anugrahamūrti*) of Siva, of whose origin varying accounts are given in South Indian literature. According to the *Varāha-purāṇa*, Nandīsa was an ascetic who, because of his austerities and devotion to Siva, was rewarded by being given the god's own form. For further sources, see T. A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol. II, Part II, pp. 455-460.

Narasimha. The 'man-lion' incarnation (*avatāra*) of the god Vishnu. The latter assumed this form to deliver the world from the tyranny of Hiranya-kasipu, the demon who, by favour of Brahmā, had become invulnerable.

Natarāja. Siva as lord of the dance.

Padma. The lotus. A symbol of self-creation. In the hand of Padmapāni it symbolizes creative power.

Padmapāni. Lit. 'the lotus-handed'. A form of *Avalokitesvara* (q.v.).

Padmāsana. The same word is applied both to a sitting posture and a form of seat. In the former sense it means that the legs are crossed with feet resting upon thighs. As a form of seat it means a lotus-support.

Glossary

Parasu. The battle-axe; a Siva symbol and also a Tantra symbol.

Parinirvāna. Death of the Buddha.

Pārvatī. 'The mountaineer'. A name of the consort of Siva, daughter of the Himalaya mountains. See under *Devī*.

Pustaka. Book, made originally of palm-leaves cut long and narrow, and held together between two pieces of flat wood of the same size and shape. A symbol of Manjusrī.

Rādhā. The favourite mistress of Krishna (q.v.) while he lived as a cowherd in Brindāban.

Rākshasa, or *Rakshas*. Evil spirits or demons liable to devour men.

Rāma. Hero of the Rāmāyana epic and seventh incarnation (*avatāra*) of the god Vishnu (q.v.).

Sakti. (1) The consort or female energy of a deity.

(2) A spear, especially associated with Skanda (q.v.).

Sankha. The chank shell, a symbol of Vishnu. In Buddhism it appears as a symbol of the preaching of the Buddha as well as of the feminine principle.

Siddhārtha, *Prince*. The worldly identity of the Buddha before his renunciation of the world and attainment of Buddhahood.

Saraswatī. 'Watery, elegant'. Perhaps originally a river goddess. In later times she is described as the wife of Brahmā (q.v.), and the goddess of speech and learning, patroness of the arts and sciences.

Simhāsana. A form of seat supported by lions.

Siva. The third deity of the Hindu triad (*trimūrti*), regarded by his votaries as Mahesvara, the supreme lord, or Mahādeva, the great god. As Siva, 'the auspicious', he is the reproductive power which is perpetually restoring that which has been dissolved, and he is commonly worshipped in the form of a linga or phallus. Under the names of Mahā-kāla or Bhairava, he is the great destroying power. Siva is known under a great variety of names, according to his many different forms and actions; among those represented in sculptures in the exhibition were Natarāja (q.v.), Dakshināmūrti (q.v.), Kankālamūrti (q.v.), Tripurāntaka (q.v.), Gajahāmūrti (q.v.).

Skanda. The god of war, son of Siva. Also known as Kārttikeya and by the epithet Subrahmanya.

Stūpa. Especially denoting a Buddhist monument, usually of a dome-like form and erected over sacred relics of the Buddha or on spots consecrated as scenes of his acts.

Subrahmanya. 'Very kind or dear to Brahmans'. An epithet of the war god, Skanda (q.v.), used especially in the South.

Sūla, or *Trisūla*. The trident. In Buddhism, the *trisūla* is commonly used to denote the jewel-trinity (*ratna-traya*) of Buddha, Dharma, and Sangha. It also appears in Jain sculpture, and in the medieval period as a symbol of Siva.

Sūrya. The sun or its deity. The god is commonly represented in a chariot drawn by seven horses, or a horse with seven heads.

Tantra. Lit. 'treatise', the mystic treatises comprising twenty-two volumes. The Tantra system, with its emphasis on the worship of *sakti* (q.v.) or female energy, first influenced Buddhism in Northern India toward the end of the 6th century; later it also influenced Hinduism.

Tripurāntaka. A name of Siva (q.v.) relating to the story of how the god killed the three demons called Tripura.

Tri-ratna. Lit. 'three jewels', denoting Buddha, Dharma, Sangha (Buddha, the Law, the Community).

Ūmā. 'Light'. A name of the consort of Siva in her mild form. See under *Devī*.

Ūrnā. The fourth of the thirty-two distinguishing marks of a Buddha, represented in sculpture by a small, round protuberance above the bridge of the nose.

Ushnīsha. The protuberance on the skull of the Buddha, one of the distinguishing marks of a Buddha.

Vāhana. The mount or carrier of a deity. See under *Garuda*, *Nandi*.

Vajra. Lit. 'diamond'. Generally interpreted as that which destroys but is itself indestructible. In sculpture it is commonly represented as a thunderbolt.

Vajrāsana. The diamond throne on which the Buddha sat when meditating under the Bodhi-tree, usually indicated by a *vajra*, shaped as a thunderbolt, in the foreground.

Vāmana. The dwarf incarnation (*avatāra*) of the god Vishnu (q.v.).

Varada mudrā. Boon-conferring gesture. The palm of the left hand is exposed with fingers pointing downwards.

Varāha. The boar incarnation (*avatāra*) of the god Vishnu (q.v.).

Vidyādhara. 'Possessors of knowledge'. A class of minor deities inhabiting the regions between the earth and sky, and generally of benevolent disposition. They are attendants upon Indra, but they have chiefs and kings of their own, and are represented as inter-marrying with the human race. They are also called Kāma-rūpin, 'taking shapes at will'.

Vihāra. A Buddhist monastery.

Vishāpaharamūrti. A name of Siva (q.v.) relating to the story of how the god swallowed the dreadful poison that emerged at the churning of the ocean.

Glossary

Vishnu. The second god of the Hindu triad (*trimūrti*). In the Mahābhārata and in the Puranas he is described as the embodiment of the quality of mercy and goodness (*satwaguna*), the great preserving power. Vishnu is said to manifest himself to the world through incarnations (*avatāras*, lit. 'descents'), usually given as ten in number.

Vrikshaka. A tree-spirit or tree-nymph.

Yaksha (masc.) and *Yakshī* (fem.). A class of supernatural beings, perhaps originally associated only with fertility cults, later assimilated into the orthodox religions. For further information see A. K. Coomaraswamy, *Yakshas*, Parts I and II, Smithsonian Institute, Washington, 1928 and 1931.

Yantra. A mystic or magical diagram sometimes worn as a charm, and sometimes drawn or painted in association with mystic letters.

Yashodharā, Princess. Prince Siddhartha's (q.v.) cousin to whom he was married at the age of sixteen.

Yoga. From the Sanskrit root *yuj* meaning 'union'. It signifies communion with the Universal Spirit. The Yoga is the practice of ecstatic meditation, and was introduced into Hinduism by Patanjali in the 2nd century B.C.

Yoga mudrā. A gesture of the hands wherein the right hand, with palm upwards, is placed over the left hand and both together are laid on the crossed legs of the seated image.

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PLATE I



6 and 7. BULL and MONKEY. (6) Copper, from Mohenjo-daro. (7) Terracotta, from Harappā. Both c. 2400-2000 B.C.



8 and 9. SEATED FIGURES. Terracotta, (8) from Mohenjo-daro; (9) from Harappā. Both c. 2400-2000 B.C.



2 and 3. MALE TORSOS. Limestone, from Harappā. Attributed to the third millennium B.C.

PLATE 2



26. BULL CAPITAL OF AN ASOKAN PILLAR. Polished sandstone, from Rāmpurvā, Bihar.
Mauryan, 3rd century B.C.

PLATE 3



29. YAKSHI. Creamy sandstone, polished, from Didaganj, Bihar: 1st century B.C.-1st century A.D.



28. YAKSHA. Polished sandstone, from Patna, Bihar. Mauryan, 3rd century B.C.

PLATE 4



39. FEMALE FIGURE. Terracotta.
Patna, c. 200 B.C.



38. FEMALE TORSO. Terracotta.
Golakhpur, Patna, late 2nd century B.C.



47. MALE FIGURE. Terracotta.



46. MAN AND WOMAN. Terracotta.



153. FEMALE FIGURE. Terra-

PLATE 5



33 and 32. RAILING PILLARS. Red sandstone. Bhārhut Stūpa, Central India.
Sunga, 2nd century B.C.

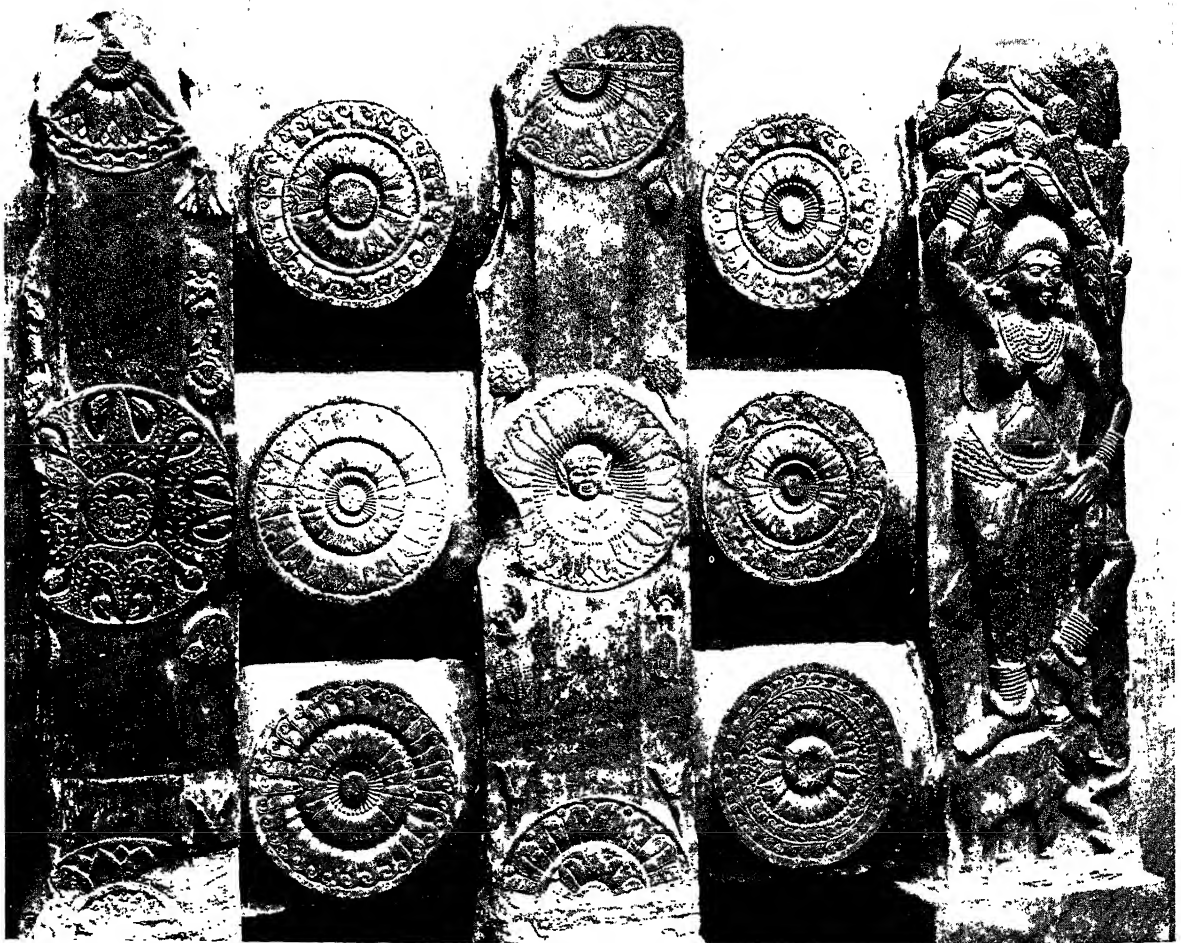
PLATE 6



178. YAKSHA AND YAKSHĪ. Gold repoussé. Patna, 1st century A.D.



44. WINGED FEMALE FIGURE. Terracotta. Basārḥ, c. 120 B.C.



31. SECTION OF STŪPA RAILING. Red sandstone, from Bhārḥut, Central India. Sunga, 2nd century B.C.

PLATE 7



55 and 52. RAILING PILLARS. Red sandstone, from Mathurā, U.P.
Kushān, 2nd century A.D.

PLATE 8



54 and 53. RAILING PILLARS. Red sandstone, from Mathurā, U.P.
Kushān, 2nd century A.D.

PLATE 9



56 and 57. RAILING PILLARS. Red sandstone, from Mathurā, U.P.
Kushān, 2nd century A.D.

PLATE IO



49. PEDESTAL FOR ALMS-BOWL. Red sandstone, from Maholi, Mathurā, U.P.
Kushān, 2nd century A.D.

PLATE II



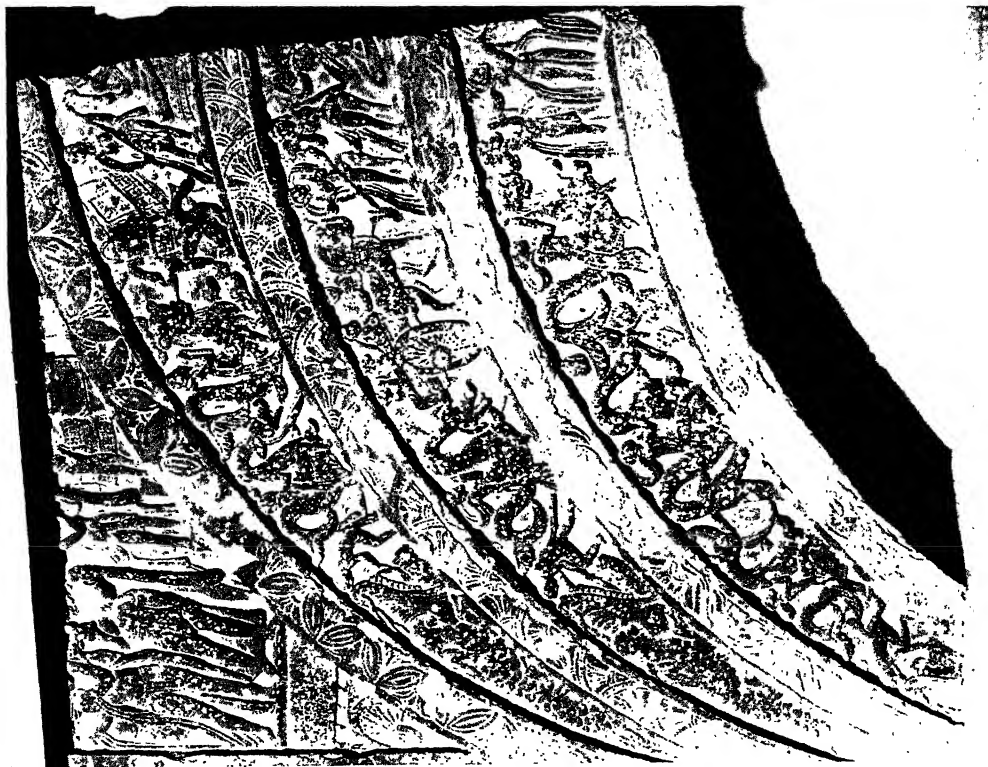
50. RELIEF PANEL. Red sandstone, from Sargujā, Central Provinces.
Kushān, 2nd century A.D.

PLATE I2



62. FRAGMENT OF AN ARCH (both sides). Red sandstone, from Jamālpur, Mathurā, U.P. Kushān, 2nd century A.D.

PLATE I3



63. FRAGMENT OF AN ARCH (both sides). Red sandstone, from Kankālī Tilā, Mathurā, U.P. Kushān, 2nd century A.D.

PLATE I4



65. MALE HEAD. Red sandstone, from Mathurā.
Kushān, 2nd century A.D.



64. MALE HEAD. Red sandstone, from
Mathurā. Kushān, 2nd century A.D.

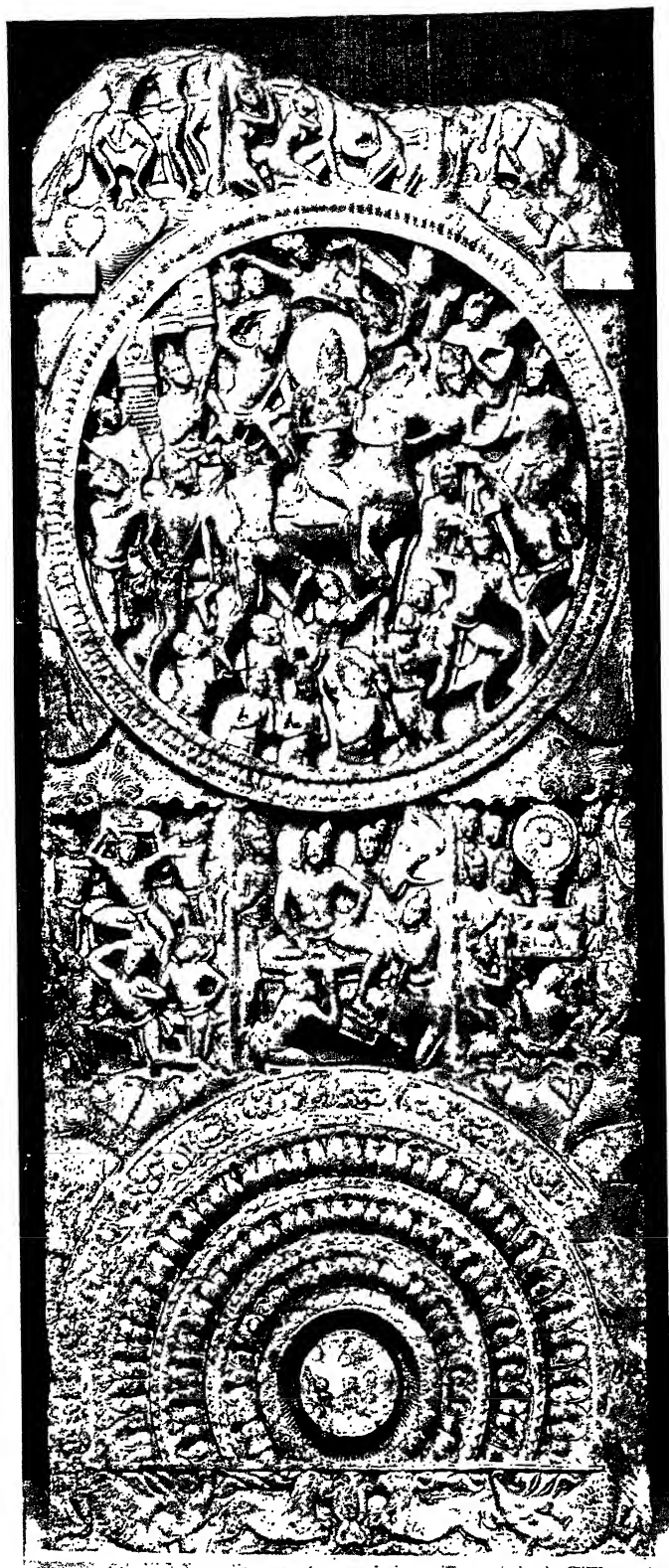


59. RELIEF PANEL DEPICTING INDRA'S VISIT TO THE BUDDHA. Red sandstone, from
Mathurā, U.P. Kushān, 2nd century A.D.

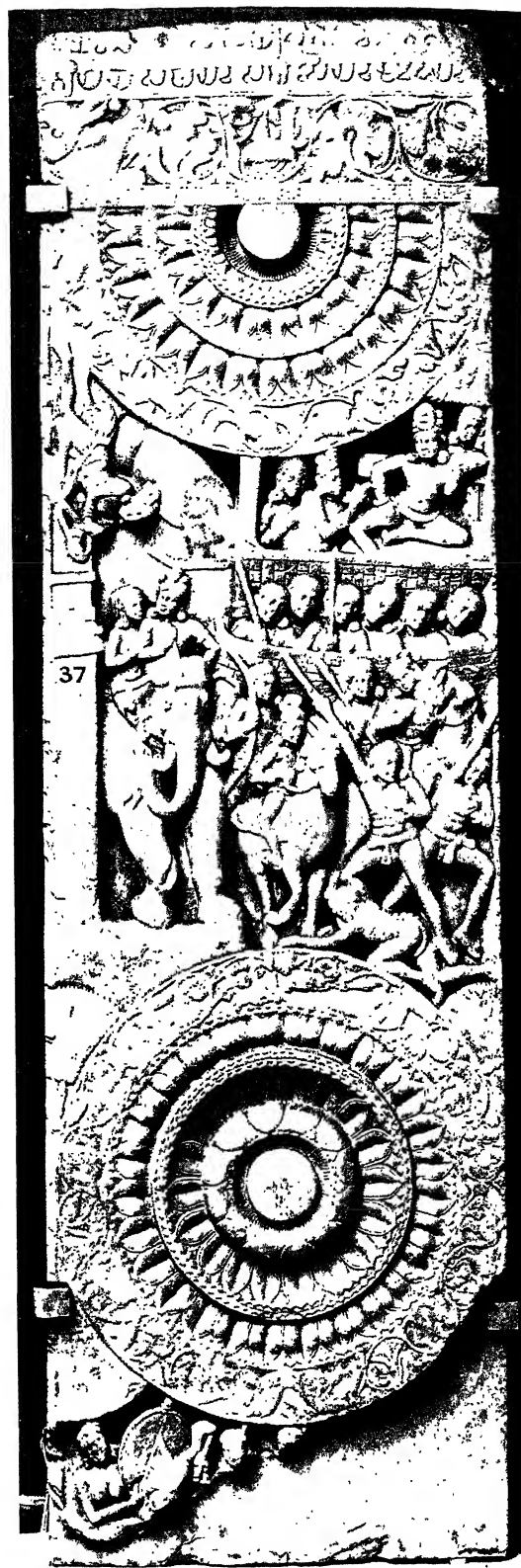
PLATE 15



67. RELIEF ILLUSTRATING MĀYĀ'S DREAM. Limestone, from Amarāvati Stūpa, Madras Province. Āndhra, c. 100 A.D.

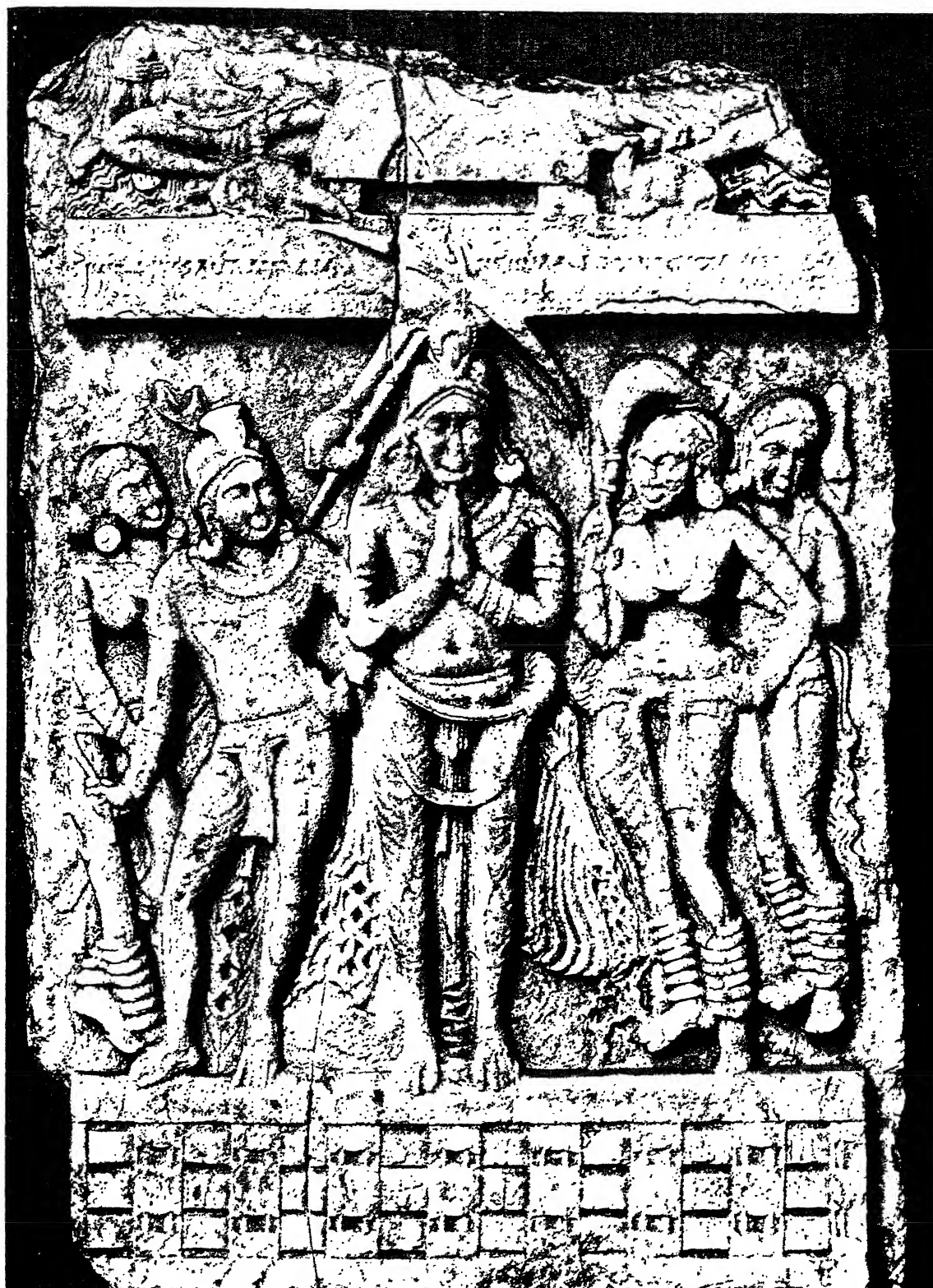


69. SECTION OF PILLAR. Limestone, from Amarāvati Stūpa, Madras Province. Āndhra, 2nd century A.D.

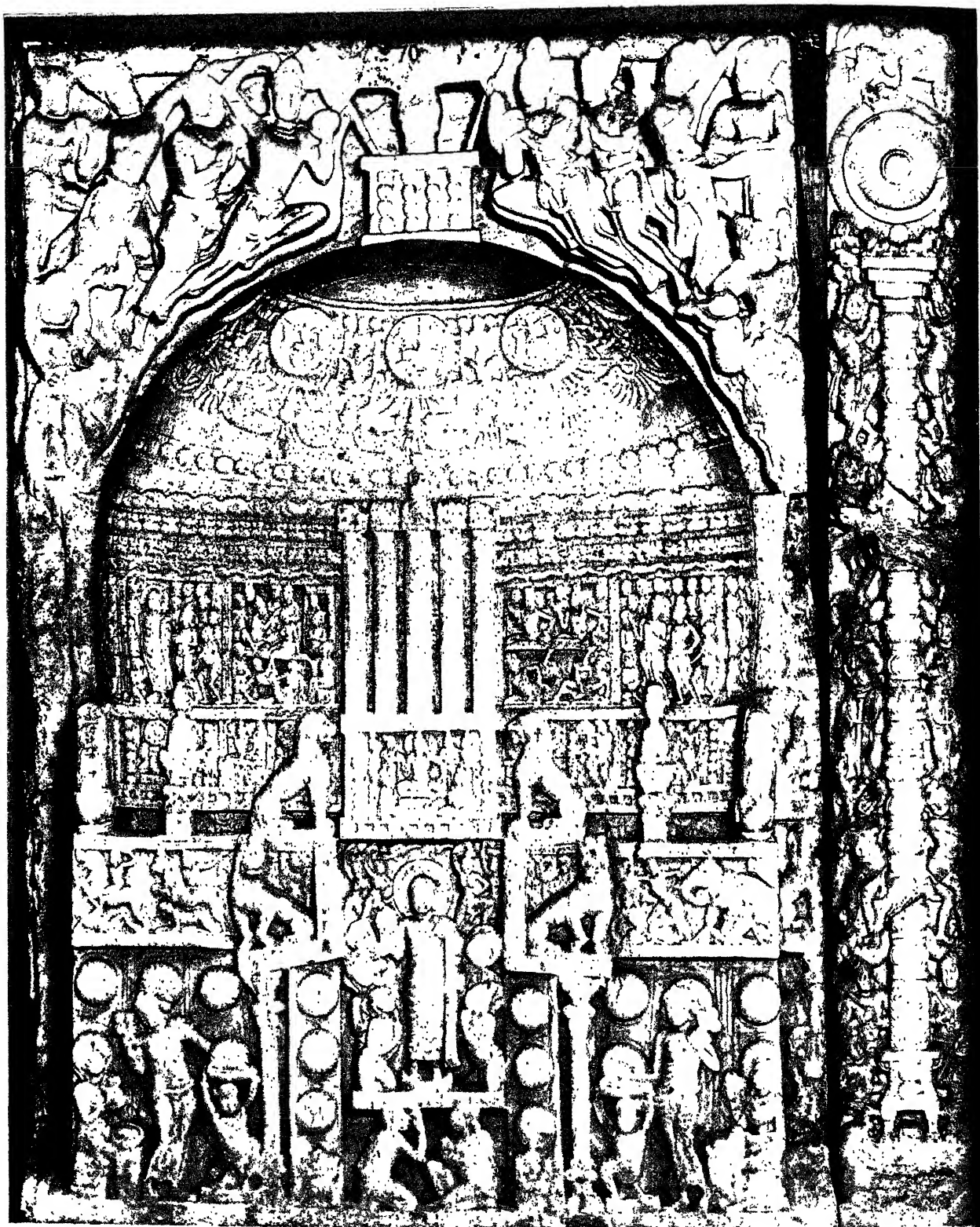


68. SECTION OF PILLAR. Limestone, from Amarāvati Stūpa, Madras Province. Āndhra, 2nd century A.D.

PLATE 17



75. RELIEF SLAB. Limestone, from Amarāvati Stūpa, Madras Province.
Āndhra, late 2nd century A.D.



76. RELIEF SLAB. Limestone, from Amarāvati Stūpa, Madras Province.
Āndhra, c. 200 A.D.

PLATE 19



116. PART OF A RELIEF DEPICTING THE PARINIRVĀṆA. Schist. Gandhāra, 2nd-3rd century A.D.



117. RELIEF SYMBOLISING THE HINĀYANA. Schist. Gandhāra, 2nd-4th century A.D.

PLATE 20



126. THE BUDDHA. Bronze. Gandhāra,
3rd-4th century A.D.



108. THE BUDDHA. Sandstone. Probably
Gandhāra, c. 5th century A.D.



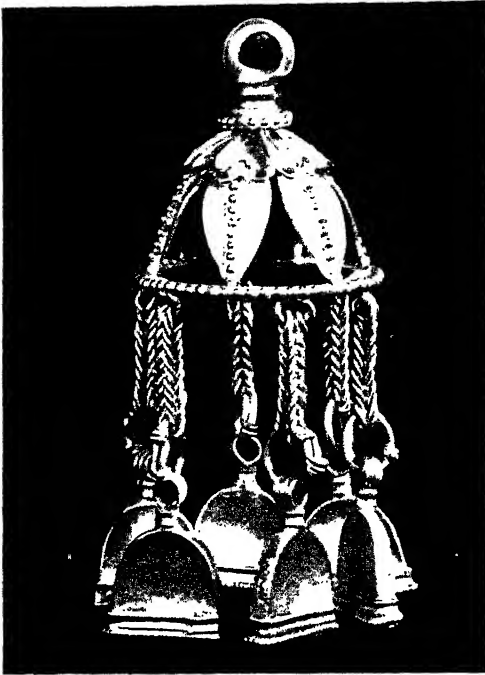
114. RELIEF DEPICTING THE STORY OF SUMĀGADHĀ. Schist. Gandhāra,
2nd-4th century A.D.

PLATE 21

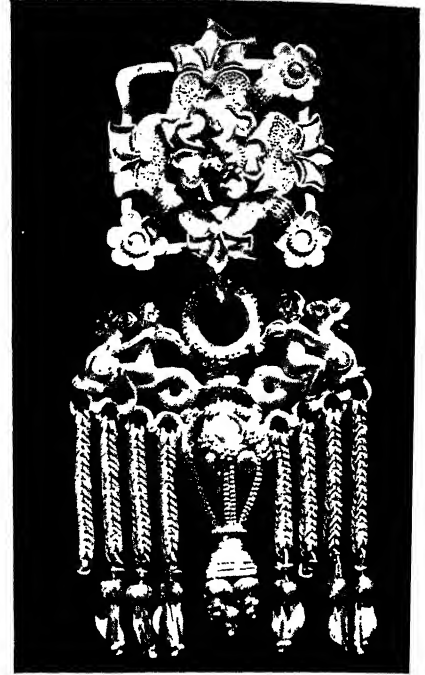


130. HEAD OF THE BUDDHA. Lime composition. Gandhāra, 4th-5th century A.D.

PLATE 22



185. PENDANT. Gold. Sirkap, Taxila,
1st-2nd century A.D.



186. PENDANT. Gold. Sirkap,
Taxila, 1st-2nd century A.D.



180. NECKLACE. Gold, set with garnets and faïence. Sirkap, Taxila, 1st-2nd century A.D.

PLATE 23



189. BROOCH. Gold repoussé. Sirkap, Taxila, 1st-2nd century A.D.



168. ANGEL. Terracotta. Gandhāra, c. 4th century A.D.



78, 77 and 79. LION, BULL and HORSE. Terracotta, from Kondapur, Hyderabad. Āndhra, 2nd-3rd century A.D.

PLATE 24



61. BODHISATTVA. Red sandstone. Provenance unknown. Kushān, early 2nd century A.D.

PLATE 25



195. THE BUDDHA. Sandstone, from Bodhgayā, Bihar. Gupta, early 4th century A.D.

PLATE 26



211. FRIEZE. Red sandstone, from Sārnāth, U.P. Gupta, late 5th century A.D.



212. TEMPLE PILLAR. Sandstone, from Ghazipur, U.P. Gupta, 5th century A.D.



210. PANEL. Red sandstone, from Bhumara, U.P. Gupta, late 5th century A.D.

PLATE 27



205. TORSO OF A BODHISATTVA. Fine red sandstone, from Sānchī, Central India.
Gupta, 5th century A.D.

PLATE 28



207. VISHNU. Red sandstone. United Provinces (provenance unknown).
Gupta, 5th century A.D.

PLATE 29



228. VISHNU ANANTASAYIN. Terracotta, from Bhītargāon, U.P.
Gupta, 5th century A.D.



229. MEDALLION. Terracotta, from Mahāsthān, Bengal. Gupta, 5th-6th century A.D.

PLATE 30



236. DOUBLE LION CAPITAL. Sandstone, from Gwalior Fort, 6th-7th century A.D.

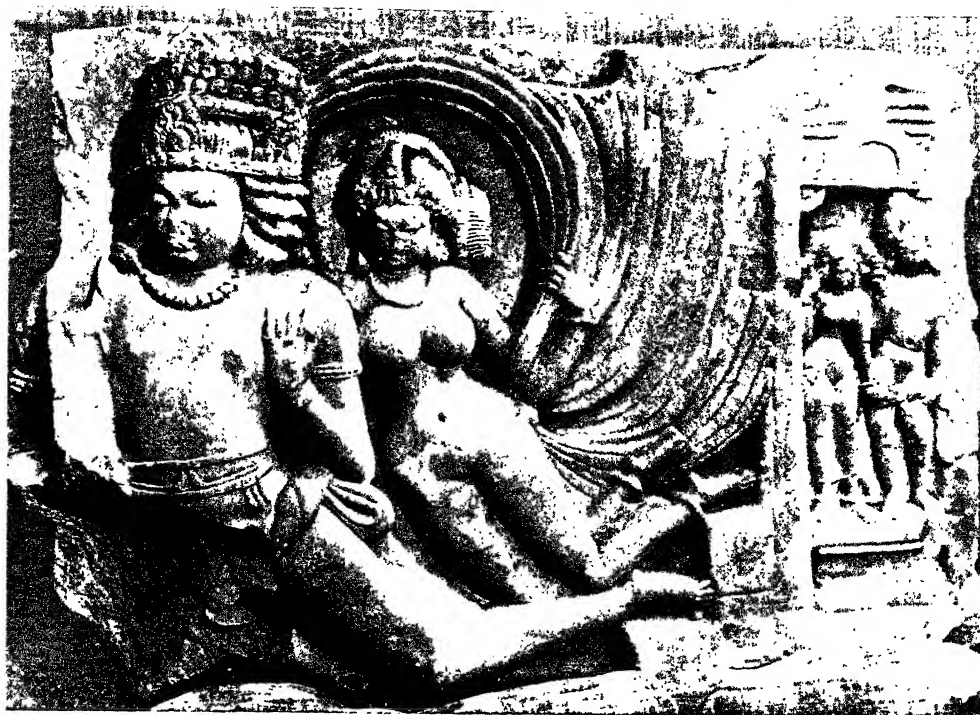


234. MALE FIGURE. Terracotta, from Mainamati, Bengal, c. 6th century A.D.



238. KĀRTTIKEYA. Sandstone. United Provinces, 7th century A.D.

PLATE 3I



214. FLYING GANDHARVAS. Yellowish sandstone, from Sondani, Gwalior.
Late 6th century A.D.

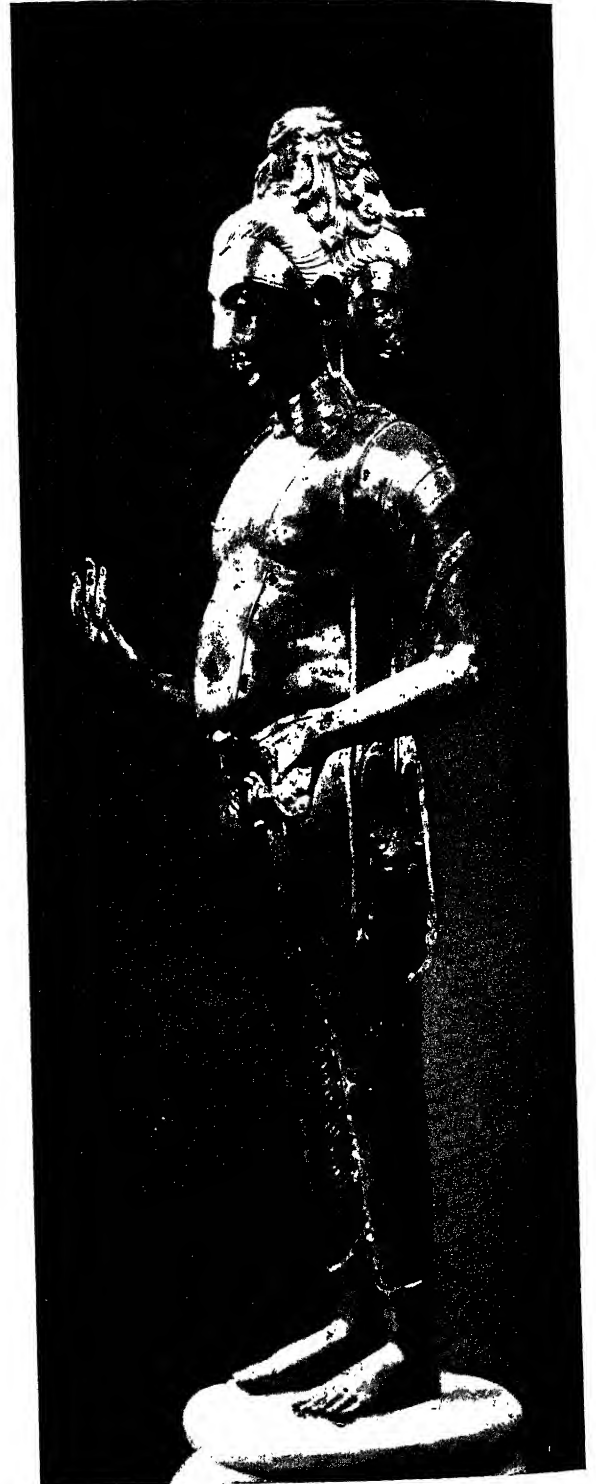


208. LEOGRYPH AND RIDER. Pink sandstone, from Sarnath, U.P. Gupta, 5th century A.D.

PLATE 32



Above. 197. THE BUDDHA. Bronze, from Dhanesar Khera,
U.P. Gupta 4th-5th century A.D.



Right. 217. BRAHMĀ. Gilt bronze, from Mirpur Khās,
Sind, c. 600 A.D.

PLATE 33



Above. 201. THE BUDDHA. Red sandstone, from Mathurā, U.P. Gupta, 5th century A.D.



Right. 199. THE BUDDHA. Bronze, from Sultānganj, Bihar. Gupta, first half of 5th century A.D.

PLATE 34



206. BODHISATTVA MAITREYA. Sandstone, from Sarnāth,
U.P. Gupta, late 5th century A.D.



240. FEMALE BUST. Sandstone, from Gwalior Fort,
8th-9th century A.D.

PLATE 35



213. VIDYĀDHARAS. Sandstone, from Sārnāth, U.P. Gupta, late 5th century A.D.



260. SECTION OF A FRIEZE. Sandstone, from Jodhpur, Rājputāna, late 11th century A.D.

PLATE 36



Above. 289. DAKSHINĀMŪRTI. Diorite, from Tanjore Dt.,
Madras, 11th century A.D.



Right. 287. WORSHIPPER. Gabbro, from Madras Province
(provenance unknown), c. 10th century A.D.



Above. 241. FEMALE FIGURE. Sandstone, from Rājmahāl, Bihar, early 9th century A.D.



Right. 242. LOWER PORTION OF FEMALE FIGURE. Sandstone, painted red. Probably from Central Provinces (provenance unknown), 9th century A.D.

PLATE 38



296. VISHNU AND LAKSHMĪ ON GARUDA. Indurated potstone, from Mysore.
Hoysala dynasty, 12th century A.D.

PLATE 39



303. DVĀRAPĀLA. Wood. Madras Province, 17th century A.D.



250. LION BRACKET. Sandstone. Attributed to Orissa, 11th century A.D.



300. SALA FIGHTING THE TIGER. Indurated potstone, from Mysore. Hoysala dynasty, 12th century A.D.

PLATE 40



Above. 274. GARUDA. Lamprophyre, from Dohad, Bombay Province, late 12th century A.D.



Right. 243. BODHISATTVA VAJRAPĀṆI. Basaltic trap, from Naltigiri, Orissa, early 8th century A.D.

PLATE 41



Above. 273. NĀGA AND NĀGINĪ. Basalt, from Bihar
(provenance unknown), c. 12th century A.D.



Right. 272. SARASWATĪ. Basalt, from Sundarbans,
Bengal, c. 11th century A.D.

PLATE 42



Above. 257. BODHISATTVA. Sandstone, from Naltigiri,
Orissa, c. 10th century A.D.



Right. 268. FEMALE TORSO. Sandstone, from Kiradu,
Jodhpur, 11th century A.D.

PLATE 43



247 and 249. WOMAN WITH CHILD and WOMAN WRITING. Sandstone. Attributed to Bhuvaneswar, Orissa, c. 1000 A.D.

PLATE 44



Above. 286. UMĀ-MAHESVARA. Basalt, from Penukonda,
Anantapur Dt., Madras, c. 1000 A.D.



Right. 285. GOD AND GODDESS. Basalt, from Hemāvate,
Anantapur Dt., Madras, c. 10th century A.D.



281. HEAD OF A HORSE. Trapstone, from Konarak temple, Orissa, 13th century A.D.

PLATE 46

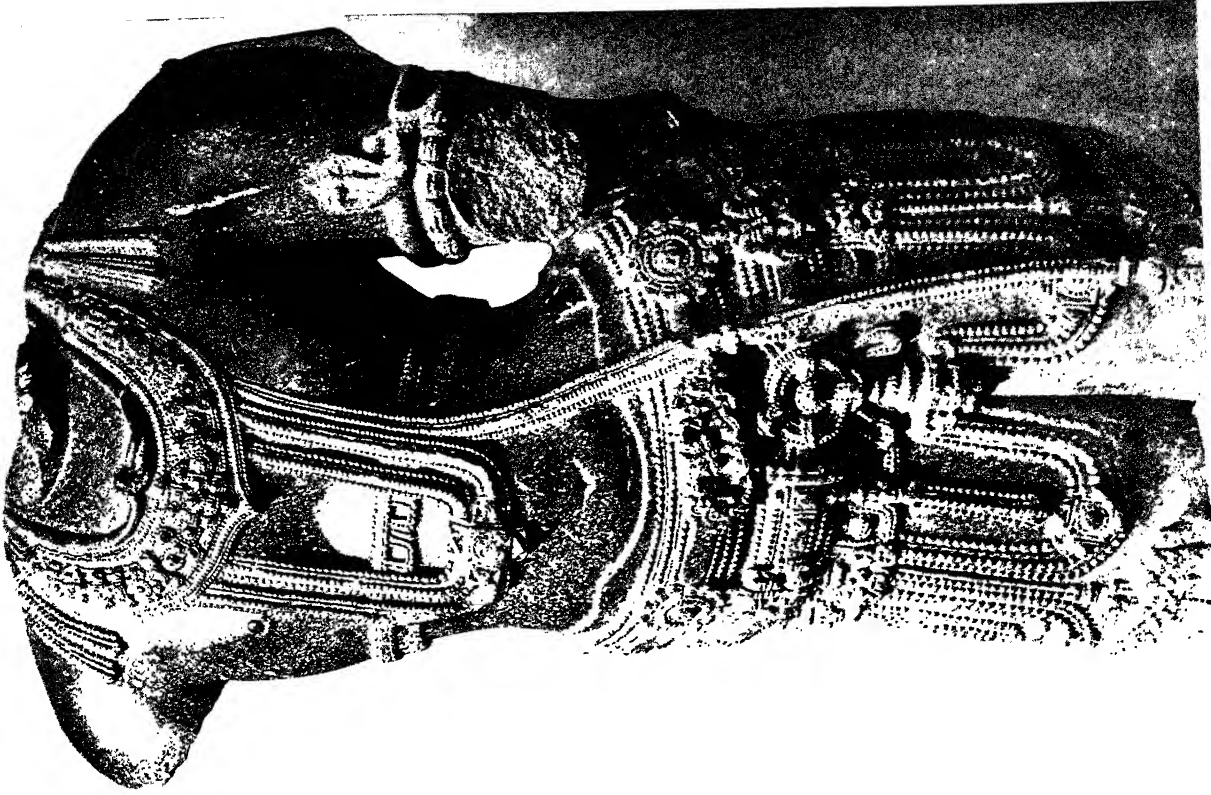


271. SIVA. Sandstone, from Orissa,
c. 11th century A.D.



284. CAURI BEAKER. Basalt, from Madak Dt.,
Hyderabad, c. 900 A.D.

PLATE 47



290. TORSO OF A DVĀRAPĀLA. Gabbro, from Warangal,
Hyderābād, 12th century A.D.



264. AVALOKITESVARA. Sandstone, from Bishanpur,
Bihar, 11th century A.D.

PLATE 48



Above. 304. SIVA NATARĀJA. Bronze. Chingleput Dt.,
Madras, c. 900 A.D.



Right. 305. SIVA TRIPURĀNTAKA. Bronze. Tanjore Dt.,
Madras, late 9th century A.D.

PLATE 49



bove. 306. SIVA VISHĀPAHARANA. Bronze. Tanjore Dt., Madras,
9th-10th century A.D.



ht. 307. PĀRVATĪ. Bronze. Madras Province (provenance unknown),
10th century A.D.

PLATE 50



309. SIVA NATARĀJA. Bronze, from Tiruvelangadu, Chittoor Dt., Madras, 11th century A.D.

PLATE 51



310. SIVA NATARĀJA. Bronze, from Velankanni, Tanjore Dt., Madras, 11th-12th century A.D.

PLATE 52



311. SIVA NATARĀJA. Bronze. Madras Province (provenance unknown),
13th-14th century A.D.

PLATE 53



Above. 313. PĀRVATĪ. Bronze. Madras Presidency,
11th-12th century A.D.



Right. 319. SIVA KANKĀLAMŪRTI. Bronze. Tanjore Dt.,
Madras, 13th century A.D.



Above. 308. RĀMA. Bronze. Tanjore Dt., Madras,
10th-11th century A.D.



Right. 326. RĀMA. Bronze. Madras Province (provenance
unknown), 17th-18th century A.D.

PLATE 55



317. PĀRVATĪ AS MATANGĪ. Bronze. Tanjore Dt.,
Madras, 12th-13th century A.D.



318. CHOLA KING. Bronze. Chingleput Dt.,
Madras, 12th-13th century A.D.